

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Notice to Correspondents.

Correspondents for THE MIRROR are expected to write regularly each week whether any news is transpiring in their respective cities or not. Failure to do so beyond a reasonable time, will expose them to removal.

Correspondents are requested to return their credentials for renewal as soon as they expire. Where the correspondence is satisfactory new ones will be furnished without delay.

We do not reply to applications for appointment as correspondents, but place the letters on file for future use.

The following places have no one yet appointed for next season: Galveston, Tex.; Charleston, S. C.; Mobile, Ala.; Memphis, Tenn.; Peoria, Ill.; Sacramento, Cal.; Harrisburg, Pa.; Springfield, Mass.; Cumberland, Md.; Wilmington, Del.; Binghamton, N. Y.; New London, Conn.; Meriden, Conn.; Terre Haute, Ind.; Fort Wayne, Ind.; Lafayette, Ind.; Sandusky, Ohio.; Springfield, Ill.; Denver, Col.; Little Rock, Des Moines, Council Bluffs, Dubuque and Deadwood.

San Francisco.

JUNE 17.

CALIFORNIA.—W. D. Howells' production, A New Play, ran all last week. Monday night there was only a fair house, but the attendance increased nightly, culminating in a jam the last two nights. The local critics have given the piece unstinted praise. According to those learned gentlemen, A New Play contains no literary or dramatic faults, and is free from anachronisms and all the other failings that the modern drama is generally subject to. In the face of this unanimous verdict it would be presumptions on my part to find fault with the play. Yet after sitting through two performances one could, without being hypocritical, say a number of unpleasant things regarding it. In the first place the introduction of Mistress Alice, Master Yorick's wife, as leading lady in the Globe Theatre, London, is an anachronism, as at that time (1600) the female parts were played by boys. There is a flagrant fault in construction in not disposing of the heroine in any manner whatever. That lady, Mistress Alice, after seeing both her lover, Edmund, and her husband, Yorick, killed, and people and things generally on the stage swimming in a sea of gore, waltzes herself off the stage, presumably to enter the lecture field (the play in its present shape having originated in Boston), yet even this is left in doubt.

In the first act the lovers, Yorick's wife and adopted son, wade through dreadfully long speeches to impress you with the fact that there is a Platonic affection, and then proceed to nearly expire of remorse at the thought of entertaining even this "Bosonic" regard—so rare a sin in Platonic affection in Boston, I assume—for the play was clearly written for, in, and by Boston. Death failing to relieve them of their sufferings, the lovers confess to the manager of the theatre, not because people were in the habit those days of confessing to managers, but because that individual makes a graceful entrance at a convenient moment.

For wearisome verbosity that confession stands head and shoulders above anything ever written—outside of Boston. The lovers assume the roles of minister and congregation, the manager conveniently acting as altar, or baptismal font, and it only needed an occasional fervent "Amen!" from the audience to make the illusion of litany service complete. Another anachronism—no fault of the authors, however—was observed in the stage setting in the Globe Theatre stage scene—time, 1600, when stage scenery of any kind was not known, whereas the set used here would have represented W. H. Howells' library as well as anything else. However, I am not going to say anything about the play, for the critics here have decided that it is perfect in every respect.

The characters assumed by the stock company in A New Play were well sustained, particularly the Master Heywood of Mr. Bock and Master Walton of Mr. Wilson. Miss Jeffreys-Lewis as Mistress Alice developed a surprising amount of emotional capability in that difficult part.

This week we have Lester Wallack—Ours the first three nights, and My Awful Dad the balance of the week.

BALDWIN.—Rose Coghlan and the excellent stock company appeared in a strong double bill all last week—A Sheep in Wolf's Clothing and A Scrap of Paper. As Mistress Anne Carew and Suzanne Hartley, Miss Coghlan added to the favorable impression she had made the previous week.

The only changes in the cast of A Scrap of Paper, with the exception of the new ladies, since its former presentation were Kate Denin for Mrs. Farran as Mrs. Archibald and J. A. Long for Mr. Seymour as Archie. In both cases the change was for the better. It is to be hoped that we will see much of Mr. Long at this theatre. His professional experience, although confined to the Coast, has been one of frequent successes, earned by constant application and hard work. The balance of the cast of A Scrap of Paper were mentioned at its former production; yet there was an acceptable change noticed by all of the old stagers and first-nighters in the Col. Blake of James O'Neil, instigated no doubt by Miss Coghlan. In the former production Mr. O'Neil made Col. Blake leave the warm room, where he had been complaining of the cold, sitting in front of a fire, wrapped up in a sealskin, and go off for a horseback ride, festively attired in dress coat and opera hat. It was not that Mr. O'Neil assumed a partiality on the part of Col. Blake for horseback riding on a cold evening in a swallow-tail coat, as much as the circumstance that in the next act he was obliged to appear in full dress, and by endowing the character with an eccentricity of costume, he saved himself the trouble of a change which caused him to so disregard the unities.

Since Miss Coghlan's advent, with her proper regard for the requirements of her art, a welcome change has occurred at the theatre in this respect, and Mr. O'Neil now takes the trouble to dress Col. Blake and his other characters as they should be.

BUSH.—Sunday, June 15, Pinafore set sail from this theatre, taking with it the Bergers and Sol Smith Russell. During the past week Mr. Russell has played the Admiral, and until he played it San Francisco did not know what the character should be. Monday, 16th, Deanna Thompson, who last year recorded the most successful run which ever

occurred in this city, opens with his own co. from New York. The engagement is an assured success this time also.

GRAND.—The Sherwin-Lyster comb. have been presenting a good Pinafore performance. The combination is a strong one, and will present other light operas at the same house until July 4, when Snowflake will be produced in grand style.

STANDARD.—The Melville Pinafore party continue to hoist their ensign of "Standing room only," nightly. Tom Derby, Emelie Melville's husband, is in partnership with Manager Kennedy for the Pinafore season, and both are making money. There is general rejoicing in dramatic circles that Kennedy's good luck has returned; may it never desert him again. Although not yet announced, it is rumored that Joe Murphy will follow Pinafore at the Standard. Murphy always draws well here.

DASHAWAY HALL.—Remyen gave three concerts last week, assisted by Emma Thurston, soprano, and F. Duleken, pianist. They were well attended. Remyen probably goes to Oregon.

ITEMS.—Lawrence Barrett and party, including John Wilkes, comedian, and Tillie Andrews, a recently arrived Australian actress, leading lady, left Monday, 16th, for Oregon. The party play in Portland only, then return and play the interior as far as Virginia City. The only difficulty ever experienced in obtaining people for Oregon trips is that one can't beat a passage back on the boats, and the overland route is so deuced long and roundabout. Some evil-minded wretch has started the report that Fred Lyster's disconnection with the Baldwin management partook of the nature of a pyrotechnic departure. It is said that each manager with whom Barrett has ever produced A New Play has boiled out a dozen lengths or more from the Litany Confession; yet it remains considerably longer than our new Constitution.—From private letters I learn that Augusta Dargen's success in the colonies has been an artistic one only.—Fred Maeder's suit against Joe Murphy for \$25,000 has been postponed until the Fall. Murphy was not ready for trial, I believe.—With Nick Long at the Baldwin and Barton Hall at the California, both able French translators, people ask why San Francisco is never honored with an original theft from the French. New York translations spoil in reaching us, somehow.—With so strong a company presenting good pieces, well mounted, it is strange that the Baldwin fails to draw well; yet I have frequently heard it suggested that the cause may be the recent association with the management of a person extremely unpopular with the public and profession alike. The cause may be too close under the management's nose to be observed.—Miss Beatrice Stratford, who scored so great a success in London as Juliet, will soon re-enter the profession, after a needed rest of several months in this city. During her retirement Miss Stratford has studied hard and added several characters to her repertoire. She shortly leaves for New York, accompanied by her mother, with whom, in future, she will travel.—Out of seven theatres at present running in this city, four of them last week presented Pinafore. Next week Metropolitan Temple will fall into line, also, within infantile Pinafore. The Standard will also run an afternoon Children's Pinafore party next week, and still another party open probably at Dashaway Hall. It's awful.—I caution the managers of stars contemplating a visit to San Francisco to be careful of their method of propitiating Mr. Barnes of the Call. The manager of Amy Sherwin, a recently arrived prima-donna, made a terrible error in taking Barnes for a drive to the Cliff House; for that able critic in the next issue of the Call, confused the joy he received and the service he was to render, by referring to Miss Sherwin's Josephine as "a spirited young steed that is chafing with desire to race with the wind."—Then comes the little dramatic man of the Post, who says of Rose Coghlan that "here is a sort of Canary bird art." Think of it! Rose Coghlan's art, which is nothing if not unaffected, robust and natural. Why, one of these days, I shall be tempted to say something unpleasant about these fellows who call themselves critics.—If James Barrows, the Admiral at the Grand, would only dispose of his "fats" he would find the chorus more willing to open their mouths and sing. I know that this item is of local interest only, yet I prefer to take this delicate and quiet means of hinting to the genial comedian.—Kennedy will probably secure Wilhelmj for the Standard. Remyen concerts at the Standard Sunday evenings.—Unless there is a decided change from the present aspect of affairs, more than one theatre will close their doors within one or two months.—J. W. Thompson denies that he is engaged for Booth's next season. It is the only denial of the nature yet recorded.—It is in the air that a very juicy story could be ventilated regarding Jeffreys-Lewis' husband, as such, and a dramatic star manager.—Lester Wallack's first appearance at the California last evening was a decided success. His acting entirely captivated the audience. No time for further notice.—Denman Thompson opened to a big house at the Bush last evening.

Chicago.

JUNE 22.

McVICKER'S.—The Little Duke ran successfully until Thursday, when Von Suppe's Fatintza received its initial representation in this city, and at once made the success of the Duff season. I have been out of town and have not yet seen the opera, so will defer notice of it until next week. Gilbert's Engaged will probably be brought out 30th.

HAVELY'S.—Tony Pastor may be relied on once a year to give his provincial constituents the very best variety entertainment that money and talent will afford. Antonio has this year been felicitous in his selection from the cream of the profession. His programme opens with Edwin French and George Kaine in the sketch, Versatile Domesticities. French is a skillful twangler of the banjo, and Miss Kaine is pretty, lively and her imitations are quite good. The Irwin Sisters are no better nor worse than most of the ladies who follow a similar line of business. There is a sameness about this sort of thing which nothing but pronounced talent can relieve. This is not possessed by the Misses Irwin. Niles and Evans' songs and dances are clever and original. Bryant and Hoey's act is unsurpassed. Fred Bryant's comic imitation of Levy is wonderful, and Hoey is a comedian far above the usual run of musical make performers. If John Morris' delineations of character were equal to the manner in which he dressed them, he would indeed be a great card. Unfortunately Mr. Morris' rapid and mysterious changes are the only commendable thing about his entertainment. Sheehan and Jones do some remarkable rough and tumble business in the sketch of the Ash-Box Inspector. Both are excellent Irish comedians. George Thatcher is one of two negro comedians who have had brains

to invent something absolutely new. The other is George Wilson, of Barlow, Wilson, Primrose and West. If anything, Wilson is superior to Thatcher, but either is refreshing rest of the antiquated lights of Ethiopian comedy. J. F. Sheridan (once of Sheridan and Mack) and Miss Abbie Jordan do a pretty conceit, entitled A Moonlight Flirtation, in which Sheridan's make-up as a gushing boarding-school miss is the perfection of art. Kelly and Ryan are rather noisy exponents of Irish character, but do not offend. The show winds up with Thatcher's sketch of Love's Endurance, in which the author is of course funny. The bit of the piece, however, is Frank Girard's Crushed Tragedian, which is positively the most comical thing I have laughed at in a long time. Frank should elaborate it. Business large. 23d, Aimee and her opera bouffe co. The week's programme is Monday, Tuesday and Wednesday matinee, Offenbach's Muse, Favart; Wednesday, Les Cloches de Corneville; Thursday, Les Brigands; Friday, Le Petit Duc; Saturday matinee, La Jolie Parfumeuse; evening, La Grande Duchesse. 30th, Tony Denier's Pantomime co.

HOOLEY'S.—The second week of James Steele Mackay and co. has not been a financial success, though Won at Last is one of the best plays seen here in a long time, and the company satisfying in every respect. As I have had occasion to remark before, the insolence and incapacity of Hooley's officials has much to do with the latter-day desertion of this house by a large class of respectable people. The matinee here are, I regret to say, mere assignation places, and the favorite resort of the demi-monde, who jostle ladies and children, and ply their shameful trade check by jowl with virtue and innocence. The advertising agent, a hulking loafer named Pierce, neglects the duties entrusted to him, and in company with the detestable "Doc" Simon Quinlin, is generally to be found in neighboring saloon when not "on the mash" in front of the theatre. I dislike this to speak of this favorite house, but Mr. Hooley is evidently blind to the doings of the gang of "mashers" and "beats" who, like parasites, "hang and fatten upon his substance." Let Uncle Dick fumigate his house of the unpleasant odors left behind by Quinlin, by sweeping out after that worthy his horde of followers. 23d, Emerson and Hooley's Megatherians, comprising such old birds as Billy Emerson, Hughley, Dougherty, Schoelcraft and Coes, E. M. Hall, etc., will proceed to scoop in the town. Luckily, they have a week's start of Havely's party, and propose to improve the advantage. But, Pinafore! speaking, let them tremble when Jack and his Mastodons loom up and come crashing down on them.

HAMBLIN'S.—Harry Webber commenced an engagement, 16th, as A Party by the Name of Johnson, in Byron's Lancashire Lass. In make-up Mr. Webber closely imitated John Dillon, the accepted representative of the part in Chicago. Here the resemblance ended, his acting being very tame. The co. who played in Peoria with Mr. Webber were his support on this occasion, and I shudder to think what the worthy Peorians must have gone through. A more inefficient lot of numbskulls never capered before the footlights of this theatre before. It would be cruel to select any individual member of the crowd for dissection. 19th, Boucicault's shelf-worn play, Elsie, was put on, with Webber as Sadlowe. The people in the cast were utterly incompetent to interpret the piece, so I refrain from comment. Business very poor. 23d, Frank Frayne and family. I would advise Mr. Hamblin to stick to this class of stars, who will make money for him, and who suit the taste of the habits of this house. Webber, and attractions of like draught, will do well enough in the country, but there is no use for them here.

ITEMS.—Edwin Browne has been giving 'em Good as Gold at the Halsted Street. Browne is worthy of better things. Eddie A. Vincent is the star 23d.—I hear a terrible rumor to the effect that J. F. Fubins Wallack, cast off by Dillon, is to manage the West End Opera House—a place heretofore devoted to the splutterings of amateurs and occasional snags.—McVicker left for the East last night.—I was wrong in saying that John Dillon would play at Hooley's. He opens the regular season at McVicker's Aug. 18, under the management of J. W. Blaisdell.—The New York Criterion Comedy co. will next season play in A Triple Courtship, a comedy by W. D. Eaton of the Times, and author of All the Rage, successfully performed by John Dillon.—H. F. Elphinstone, under which high-toned appellation a singer of Duff's co., now playing at McVicker's, masquerades before the footlights, was arrested after the Wednesday matinee, charged with larceny as bailie. It seems that Mrs. Rachel Rough, a lady member of the chorus, entrusted letters containing money enclosures, designed for her sick husband in New York, to Elphinstone to mail, which that worthy did, first abstracting the money. The fellow's right name is Balfour, and he is alleged to have served a three years' term at Joliet for attaching himself to another man's trunk. His examination comes off to-morrow.—The amateur Church Choir people have become mixed up in a row about who controls the privilege of placing them before the public. It is in the course of their wrangling and jangling they would only bite each other's heels off, the profession would suffer no loss.—By the consideration of a gentleman, who in the intervals snatched from his business of rolling bad tobacco into death-leaving cigars, strings together a lot of clippings from the Tribune, supplemented by more or less ungrammatical comments of his own, and sends the stuff on once a week to a paper published in Philadelphia, and alleged to be published in the interests of the Pennsylvania drama. I am permitted to peruse the said sheet. I regret to observe that the gentle cigarmaker has made your correspondent the objective point of a "Note" (obligingly marked with a blue pencil), in which he inharmoniously exults over the non-recognition of THE MIRROR by little Jacky Hooley and the emcee Todd. I hasten to assure the man of cheap cheroots that THE MIRROR has never solicited favors of Hooley's Theatre, and has therefore never been refused any.

Albany, N. Y.

Mr. Albaugh was deservedly the recipient of many congratulations on his wisdom in securing Mary Anderson as his attraction at the Leland for the gala week just closed, but Albany was startled into fresh raptures by the announcement in Monday morning's papers that John McCullough was to appear, in conjunction with Miss Anderson, Constance Hamblin, John Albaugh and Leslie Gossin.

The repertoire selected could not have been better or more varied, as will be seen by the following list of plays: Ingomar, Lady of Lyons, Romeo and Juliet, Evans' Taming of the Shrew, Hunchback and Macbeth. "From grave to gay, from lively to serene," Miss Anderson was very success-

ful all this week, and through all this most trying range of characters, her Pinafonia was as natural as ever; her Evadne shows a wonderful improvement; her Juliet suffers only by comparison with Neilson, and is better than Modjeska's recent portrayal of the part; her Helen incomparable, and her Lady Macbeth a strong, sterling creation. Miss Anderson has improved considerably, even during the three months since her previous visit here, her method being more settled, her climaxes more naturally reached.

John McCullough did some wonderfully good work, appearing in a round of parts which certainly tested his versatility to the utmost. From Ingomar to Romeo, from Petruchio to Macbeth, is a long and difficult transition; for an actor to make the step at all is hazardous, to make it as completely as John McCullough did is nothing short of greatness. Mr. McCullough acted Romeo for the first time in ten years, and did fairly well with it, too, but he is hardly an ideal Romeo. He is a magnificent Ingomar, though—indeed, one hardly realizes the beauty of the part until one has seen him do it. Melchotte, again, was a little out of his reach, and he failed to realize the tenderness and pathos which Feichter makes out of the erratic Claudio. He was a complete success as Petruchio, a good Clifford, and a grand Macbeth.

Mr. Albaugh again had an opportunity of showing his real excellence in parts of a crafty nature, for, as Ludovico (in Evadne), he was very successful. As Mercutio and as Macduff he was also good. Mr. Albaugh is one of a school of actors of which we have, alas! far too few representatives left us.

Mr. Gossin was "especially engaged" to play Colonna (in Evadne), and he added to the effectiveness of the ensemble by his manly, heroic picture of the proud brother of Evadne.

Constance Hamblin was hardly equal to the heavy demands made upon her during this most trying engagement, although she was fairly good as Katherine.

Mr. McDonald was excellent in The Hunchback, and Hamilton Harris shows improvement over previous visits.

Miss A. and Mr. McCullough were engaged for but four nights, but their stay was prolonged through the week, as the houses, as a matter of course, were very large. Such a performance of Macbeth as was seen Saturday one remembers through a lifetime.

Ottawa, Can.

The genial warm weather has set in at last, and we realize the fact that Winter has—for a short season—passed away.

At the Opera House silence has reigned supreme for the past three weeks.

St. Laurent's Pinafore comb. have applied for 27th and 28th. They have played Quebec and Montreal, and to-night (24th) do Ogdensburg.

E. A. McDowell's Shaughran co. left Winnipeg on 15th, and opened at Chatham 19th. Put in three weeks in Winnipeg, and after paying heavy expenses to get in and out, he has an excellent margin left. The enterprise paid well. The company now play down through Canada, taking Perth July 25 and 26. The company then were to jump to Quebec, but Mr. McDowell in this move had to pass through Ottawa, and as a mark of appreciation for past friendship, lays over Monday, 28th, and plays for the benefit of Alex. Jacques, bill-poster. There will be a full house sure. Rosedale has been selected by the "old man."

Baltimore, Md.

FORD'S.—Agnes Herndon made her first appearance before a Baltimore audience on Monday (16th) in a number of recitations. She has an excellent voice and fine stage presence. All her selections were satisfactorily rendered, but she appears to much better advantage in comedy than tragedy. During the evening Mr. and Mrs. M. D. K. Muller rendered a number of piano selections very finely. 19th and 20th, we had the Miniature Pinafore co. Their performance is certainly wonderful, and compares very favorably with the grown-up companies, both in singing and acting.

ACADEMY.—Last week closed the series of Summer concerts. The attendance was very large, and the programme excellent. Mrs. Richings-Bernard, Miss Roemer, and J. S. Greensfelder sang a number of selections very satisfactorily. To-night and to-morrow night, 23d and 24th, Pinafore will be given under the auspices of the Society of the Army and Navy of the Confederate States in Maryland.

Virginia City, Nev.

Piper's Opera House: The Rentz Minstrels closed a week's engagement here on the 31st of last month. To vacant, shame-faced benches they exhibited refinement, modesty, and classic art (?) Their audiences were not select, but were quiet and seemed appreciative.

Max Strafoseh's Opera co. gave two performances last week. Though the rates were advanced, the house was literally packed. Miss Cary won many admirers, while Miss Litta came in for no small share of praise.

On the 8th Ben Macanley closed a re-engagement season of four nights, playing A Messenger from Jarvis Section. He had crowded houses and delighted audiences. In the language of Clip, "this is the boss racket." His visit here will not soon be forgotten.

Pinafore will be produced (for the first time in this city) by the Hyers' troupe, at an early day.

Columbus, O.

OPERA HOUSE.—That excellent organization known as Havely's Georgia Minstrels delighted a large audience 18th, by the successful rendition of a lengthy programme, remarkable for its freshness and numerous ludicrous acts.

Aside from its appreciation as being the first show of any importance for over a month, it was pronounced the best minstrel troupe we have had for several seasons. Surely more satisfaction was expressed. McIntosh, Mack, Grace, Devonear, Moore and Anderson, and even men were a host of fun makers. The Bohee Brothers in their specialties were very pleasing, in fact everything was first-class.

The company is in Cincinnati this week. The famous Welsh tenor, Eos Morlais, will give a concert 25th, assisted by Misses Lizzie P. James and Ada V. Layson, Prof. J. J. Mason and others.

ITEMS.—Mr. Eos Morlais is a native of Swansea, Wales, and has been but three months in America where he is under engagement for forty engagements.—The highest of Ohio met here last week and Mr. J. B. Miller was elected president.—The front walls of the Grand Opera House are nearly completed and present a good appearance.

Buffalo, N. Y.

The present month is usually very quiet in the way of amusements in Buffalo, and this year is no exception to the rule. No engagements are reported for the Hall, except a few home entertainments this week. The benefit tendered Mr. Chatman by the Home Pinafore co. at the Academy of Music, Friday evening, drew out a goodly number, and the much-performed burlesque was fairly presented. The Nuno concert, Tuesday night at the hall, was a success; the attendance being large, while the performance was excellent, especially the piano solos by A. H. Pense and the singing of Mrs. Nuno. For this week at the Academy of Music, the Kate Claxton comb., including Charles A. Stevenson, opened in The Double Marriage, a dramatization of Charles Reade's novel, "White Lies," with Miss Claxton as Josephine. The play is an interesting one, and attracted a good-sized audience. It was repeated Tuesday evening and at the matinee Wednesday afternoon. Wednesday evening, the close of the engagement, the Two Orphans will be presented, with Miss Claxton as Louise.

Havely's Minstrels were billed to appear Thursday and Friday evenings of this week, but will be unable to visit our city before the 11th and 12th of July.

Forepaugh's Circus and Menagerie give two performances here the afternoon and evening of July 7.

The Academy of Music and Shellen's Adelphi will be opened the evening of July 4.

Indianapolis, Ind.

OPERA HOUSE.—The Wilhelmj comb. came the 18th, presenting, in addition to Wilhelmj, May Bryant and Franz Rummel. The attendance was fair, and in no wise as large as anticipated. The advent of an opera or concert troupe of this class, always will bring out a class of people that will patronize no other kind of theatricals. They were on hand at this performance, and never failed to catch the cue and assist in encooring the performers. I honestly believe that there were not a dozen people in the house that had a correct understanding of what the distinguished party were playing or singing. However, I suppose it is all the same to Wilhelmj; he will look mysterious and pocket the dollars, while the Mephistophelean Rummel will do like the small boy—have nothing to say.

St. Paul, Minn.

JUNE 21.

Opera House closed, nothing booked. Havely's Mastodon Minstrels may come in July, taking this country en route to California. Manager of Opera House, John X. Davidson; assistant, Charles Haines. The latter owns all the bill-boards in the city.

Cooper & Bailey's allied International Circus and Sanger's Royal British Menagerie spread canvas here July 3. Col. T. R. Toole, with the handsome and elegant business car of the combination, was here two days this week, and has extensively and handsomely billed and lithographed the city; Route: Stillwater, July 2; Minneapolis, 4th; Faribault, 5th; Hastings, 10th; Red Wing, 8th; Winona, 9th; Rochester, 10th; Owatonna, 11th; Mankato, 12th.

Chillicothe, O.

CLOUGH'S OPERA HOUSE.—Havely's Georgia Minstrels played to large business, 17th, and gave fair satisfaction. The band did very cleverly in the streets, but the orchestral accompaniment in the first part of the performance was ordinary. The singing is only passable, while the quartette is a failure. Outside of the novelty of colored men imitating themselves, the show is a failure. They go to Cincinnati for a week; then a week at Pittsburgh, and will go to the Lyceum, New York, with an addition of twenty people for a colored Mastodon attempt.

ITEMS.—Sells Brothers' Circus and Menagerie, July 7.

Jersey City.

OPERA HOUSE.—Last week T. W. Hanshaw appeared in his own play, entitled The 49-ers—dramatized from one of his stories. The piece contains a number of powerful melodramatic situations, and was well acted by an efficient company. Mr. Hanshaw is guilty of plagiarism, however, and owes the origination of several of his scenes and characters to Joaquin Miller's Danites, and to Davy Crockett. This week Fanny Herring; 30th, Madame Carroll's Australian Female Minstrels; July 14, Harrigan & Hart, one week, in Mulligan Guard Ball and variety performance.

Pittsburg, Pa.

OPERA HOUSE.—Havely's Georgia Minstrels 30th, one week.

Library Hall and Lyceum closed. As a matter of news I will state that Lillian Spencer, the talented daughter of Dr. G. W. Spencer of this city, will adopt the stage as a profession. She has signed a contract with Manager Ford, and will make her first appearance at the Broad Street Theatre, Philadelphia, early in September, supporting (probably) Edwin Booth.

Miss Spencer is highly educated, having graduated with distinction at the Ursuline Convent, this city, and altogether will be quite an acquisition to the profession.

Bloomington, Ill.

Litta arrived in this city (her home) on Monday, the 16th, from California. She has signed a contract with Strakosch for the coming season at the rate of \$100 per week from October to February, and from then until the season closes at \$800.

At the Opera House Tony Denier's Humpty Dumpty co.—the largest house of the season. Pantomime by a good company is always sure of a good house in this city, especially when George H. Adams favors us with his presence. This company closes the season in Chicago July 1.

Philadelphia.

All the legitimate theatres are closed for the season, except the Chestnut, where Fatintza still holds the boards for this, the fourth and last week. It is drawing fair audiences only. This theatre will also close its doors for the season on Saturday evening next.

The Children's Pinafore from Wallack's Theatre is drawing large audiences at each representation at the Permanent Exhibition Building.

Milwaukee, Wis.

GRAND OPERA HOUSE.—Gilmore's Juvenile Pinafore co. closed a week's engagement, 21st, playing to fair houses. It is something new, and they also give a very good entertainment, considering their years and experience. Route, St. Paul, 26th, 27th and 28th; Minneapolis, 30th and July 1. Jacob Nimmerman and are expected home shortly.

Sara Bernhardt.

Sara Bernhardt is monopolizing just now the attention of London. Her performances with the company of the Theatre Francais are the sensation of the day. Sara Bernhardt is an extraordinary woman. She is of Jewish extraction; her father was a lawyer at Havre, her mother was Dutch. She entered the Paris Conservatoire in 1862, and was a pupil of the actor Beauvallet. Mlle. Bernhardt pursued her studies with such success that she gained the first prize for tragedy, and was in consequence entitled to a debut at the Theatre Francais. The debut, however, was a failure; and her next attempt—this time at the Gymnase—proved a complete fiasco; so complete, indeed, that after the second representation, the disappointed actress fled from Paris. Returning after a short interval to the capital, Mlle. Bernhardt performed at the Theatre Porte Saint Martin; but here again she failed to please. Undaunted by misfortune, Sara Bernhardt paid a visit to one of the directors of the Odeon, and asked him to receive her. This was M. Duquesnel, and to him she said: "I have been turned away everywhere, but try me: I assure you that there is something there," pointing, not to her head, but her heart. And they soon found out at the Odeon that there was "something there." Sara Bernhardt made her debut at this theatre in the role of Sylvia, in the *Jeu de l'Amour et du Hasard*. In this character she did not shine; but, when Alexander Dumas entrusted to her the leading female part in his play of *Keen*, her success was assured, and, although the play was ill received, the house rewarded her with a perfect storm of applause. During the Franco-Prussian war, proving that she had a heart for sterner realities than those of the stage, Mlle. Bernhardt assisted with the ambulances, tending her wounded countrymen with untiring care and devotion. Peace followed, and on Feb. 2, 1872, the curtain rose on *Ruy Blas*, with Sara Bernhardt as Queen of Spain. Her triumph was immense, and Victor Hugo declared that she realized the type of which he had dreamed for Dona Maria.

The Theatre Francais took Mlle. Bernhardt almost by force from the Odeon; but at first her success was comparatively slight. She was not fortunate in the parts allotted to her, and even now, although all Paris rings with her varied fame, she has had fewer original characters to create than have fallen to the lot of far inferior actresses. But Mlle. Bernhardt proved in several of Racine's tragedies, that she alone of living French artists is capable of wearing with grace the mantle that slipped more than twenty years ago from the shoulders of the great Rachel. At length, in *La Fille de Roland*, the talented lady, who has for so long been feeling her way upon the stage of the Francais, found a congenial character in which the charm of her voice, the bright intelligence of her diction, and her statuesque grace had full opportunity of display. Her success was immense, and it sealed the future of an author who had waited even longer than his interpreter for public recognition. No one can have watched Mlle. Bernhardt as *La Fille de Roland*, wind her arms round the venerable form of Charlemagne, without thinking what an excellent Cordelia she would make, and without regretting that Shakespeare is practically banished from the French stage. Her next tragic creation was that of the blind Postumia in *Rome Vaincue*; and here again it was her remarkable impersonation that redeemed the dullness of a heavy tragedy. Her part in the *Etrangere*, although inferior in interest, and even in importance, to that of the *Duchesse de Septmonts*, was a distinctly individual creation, and you will have an opportunity of observing to-night in London how completely this gifted actress contrives to merge her own individuality in that of the character she interprets. Even in the accent of Mrs. Clarkson there is just the faintest possible indication of her foreign origin. Into the details of Mlle. Bernhardt's private life it would not be right to enter, were it not that all her multifarious occupations are to a great extent public property. Those admitted to the privilege of her acquaintance have reason to laugh at the stories of her employing others to do the work which goes forth to the world in her name. For all her work is done more or less in public. Her studio is generally filled with friends, and it is in their presence, and in the midst of bright conversation, that she paints her pictures and moulds the clay into shapes that will live. If she wears a cricketer's costume, it is only when she is employed on some colossal statue, such as that which has been set up at Monaco; but when she is working on a bust she receives her visitors in ordinary attire and in the superb studio, which is all that an artist can dream.

When alone in her studio, she wears an actual male dress—trousers and pea-jacket of silk. On her feet, however, are the prettiest of satin slippers, and her soft hair hangs her forehead in the most feminine way. It is said, indeed, that she wears this dress without any loss of womanly grace. She is much amused by the various newspaper reports of her eccentricities. "No! I do not sleep in a coffin," she said not long ago. "I did so once to familiarize myself with the idea of death, but now it is not so comfortable as a bed." It is curious how many idle stories there are about me. My favorite dishes I hear are burned cats, lizards' tails, and peacocks' brains sauties au beurre de sauge. I like to play at croquet with skulls, although I have not the skeleton of a man

who destroyed himself on account of a disappointment in love. You ask me what my theory of life is; it is represented by the word 'will,' just as my theory of art is represented by the word 'nature.'"

Sara Bernhardt has a melodious though somewhat husky voice, and a pair of fine eyes which seem to consume the attenuated visage in which they are set. Victor Hugo once said that, in his opinion, she is the ideal Maria de Nubery in *Ruy Blas*. She was sublime as she was touching in *Marion Desorme*. Sara Bernhardt has something of Rachel's talent for reciting tirades in verse. She impresses, and astonishes, and sends shivers through her hearers, but does not arouse the finer sensibilities of the soul. Her self-consciousness is intense, and she is a very peculiar woman, though in her own way a very charming one. One of her charms is that she is utterly unlike every other "fair charmer" of the French stage of which we know anything, and stands apart from all of them. It was considered that the line of beauty lay in the gentle curve until Sara Bernhardt taught them that a skeleton might compete successfully for the girdle of Venus. She does not seek to hide the meanness of her form. Her clothes drape her like a winding-sheet. Her mouth is large, and she takes no pains to hide its uncommon size by practising a smile which would only show the edges of her teeth. The mode she has adopted of dressing her hair on the stage adds to the character of her strange physiognomy. At home she wears her hair, which is nut-brown and curly, cropped like a boy's, and is sometimes clothed in a loose jacket and trousers. When playing at the Theatre Francais, she wears a wig, very much waved, which a faint gleam descends to her eyebrows. Sara Bernhardt is a good family woman in so far as loving and looking after her children, of whom there are four. She will not bear her graces to her grave and leave the world no copy. She takes the Samaritan women previous to the conversation at the well, for her model, and she owes conjugal alliance to no man. Her prodigious memory enables her to dispose of much of her time as she pleases. When her rivals of the Theatre Francais are engaged in keeping the remembrance fresh in their roles, this remarkable woman is busy dabbling in every branch of practical and fine art. She is a good portraitist in clay, but her style wants grace and dignity, and it would be realistic were it true. Sara Bernhardt has given offence to her fellow actresses by keeping aloof from them in London. She sits in solitary state in her stage box, and acts as though she were Queen of the gifted company—a pretension none of the other ladies will admit, and especially the demimouche Croizette.

A London Olympic Melodrama.

The Mother, the new melodrama produced at the Olympic Theatre, London, is an adaptation from the French by Frank Harvey. The heroine is Marguerite Dorval, school-mistress in a French village, whose health fails on account of an attachment to Armand, Count de Carmel, the widow of whose father had returned to the village for a festival, unaccompanied by him. With the assistance of her cousin and admirer, Henri Beizard, she has intercepted all the letters passing between the couple during Armand's residence in Paris. This was the cause of Marguerite's grief. Hortense was anxious that she should marry Marcel, a young farmer of the neighborhood, who was much attached to her, and who proceeded to Paris to seek an interview with Armand, to whom she had been secretly married and borne a child. The marriage was illegal, and Marcel generously appealed to Armand to rectify it. Armand's devotion to Marguerite was found to be as strong as ever, and he returned to the chateau. Marguerite, in seeking him, is met by Beizard, who, with a crape on his face, seizes her child and throws it over a precipice. Marguerite becomes crazy, and her lover finds her in that condition. She is suspected of having herself killed the child to avoid disgrace, and although a memory of the mode of murder lingers in her mind, she is unable to reveal the author on account of his disguise. Marguerite, after an absence of two years, during which her sanity becomes established, returns and is arrested, but it turns out that the baby was caught by bushes in its fall and saved, and, on being found, is taken to a foundling hospital. Beizard is found guilty, the legality of the marriage is established, and all becomes serene.

The Gaiety Theatre, Boston, was closed for the regular season on Saturday evening, June 7. On Monday, the 16th, Fred J. Enstis opened it again for the production of the extravaganza of *Sancho Pedro*, which ran for one week, and on Saturday night Enstis was borne away in triumph to the Charles Street Jail, and his conveyors were two deputy sheriffs. The fact is, the receipts fell short of the expenses, and as Enstis, the sole manager, had nothing to fall back on, the bills were not paid. There were advertising bills, bill-poster's bill, the company's bills, in short bills of every description, which still remain unpaid.

A well known professional lady, just from San Francisco, dines in to the published charges with reference to *Jedreys Lewis*. Mrs. Macnamara married life. She says Mr. and Mrs. Matilda live very happily together, and during her visit as a friend at their house, saw nothing that would lead her to believe otherwise than that they dwelt together in perfect conjugal felicity.

"THE OLD DRURY."

REMINISCENCES OF THE BOWERY THEATRE.

Within three weeks the season at the old Bowery Theatre will be brought to a close. Preparations to that end are already in progress, and this week the historic edifice, which has rung with the clamor of so many melodramas, is given over to Pinafore, its flowing melodies and airy couplets. With the closing of the Bowery will terminate one of the most memorable records of dramatic doings in this country. With it will disappear almost every theatrical association that is left to remind us of the plays and players of the past generation. The present proprietor of the house, Mr. Kramer—who is also proprietor of the Atlantic Garden, next door—having become dissatisfied with the results of his management so far, has decided to change his theatre into a purely German playhouse, where high-class German comedies will be produced by first-class German actors. To this end he has, as already announced, entered into an engagement with Mlle. Cottrelly, who is a very clever actress, besides being well up in all the countless intricacies of stage management. This lady will succeed Mr. F. W. Hotele in the active management at the close of the present season. She is now in Europe engaging a company and securing other attractions for the opening of the Thalia Theatre, by which new name the Old Bowery will be known.

The history of the Bowery Theatre is full of interest, and had it been properly looked after and preserved, would contain, in a great measure, the history of the New York stage at one of its most interesting and important periods—the period of transition from the old style of plays and playing to the new.

The Bowery Theatre occupies the site of the old tavern and cattle market which was known as the Bull's Head during the first quarter of the century. The property was then owned by George Astor, who was not averse to having a theatre erected upon it by responsible persons. Accordingly, in the early part of 1826, a company, composed of Messrs. Gouverneur, Gilfert, Graham, James A. Hamilton, George W. Brown, P. M. Wetmore, and T. L. Smith, was formed for the purpose of building a playhouse that should be the grandest in the country, to be known as the Bull's Head Theatre, with a seating capacity of 3,000. The name was subsequently changed to the New York Theatre, and remained so until the house came under the management of Hamblin & Hackett, in the summer of 1827, by whom it was called the Bowery. Again, in 1831, the name underwent another change, the theatre being called the American on account of some patriotic performances at the Old Park. Later on it was again given the name it now bears.

The house was first opened on the evening of the 23d of October, 1826, under the management of Mr. Gilfert. In the original company were Mr. and Mrs. Duff and Mr. and Mrs. George Barrett, Mr. and Mrs. Roberts, Edwin Forrest, Faulkner, Hyatt, Stone, Bernard, Lamb (the singer), C. Durang, Logan, Scott, Hamilton, Kenyon, Essendon, Laws Read, Beckwell, Mrs. Gilfert, Mrs. Hughes, old Mrs. Barrett, Mrs. Brazier, Miss Dillan, and little Miss Dent. The first drama produced was Holcroft's comedy, *The Road to Ruin*, the cast being as follows:

Goldfinch	George Barrett
Old Durang	Mr. Young
Harty	Mr. Duff
M. Ford	Mr. Duff
Sally	Mr. Bernard
Sully	Mr. Faulkner
Smith	Mr. Stone
South	Mr. Logan
Jacob	Mr. Hyatt
Widow Weston	Mrs. Barrett
Sophia	Mrs. G. Barrett
Jenny	Mrs. Brazier
Mrs. Ledger	Mrs. Roberts

The elder Mrs. Barrett, who had been accounted a great tragic actress twenty-five years before, does not seem to have given much satisfaction, but the rest of the company was well thought of.

Edwin Forrest's early triumphs were made at the Bowery, and for nearly twenty-five years from the date of his first appearance his name appears almost every season in the star's place of honor. He made his initial bow to a New York audience on the 6th of November, 1826, as *Othello*, supported by Duff as Iago, George Barrett as Cassio, Roberts as Roderigo, Mrs. George Barrett as Desdemona and Mrs. Hughes as Emilia. Though this performance did not create a very profound impression, it gave lively anticipations of better things, and he was admitted to the favor of the Bowery habitués. During the following months he appeared in several of his since world-famous characters, displaying evidences of diligent and intelligent study, and then he went to other scenes.

About this time William Leggett, one of the editors of the *Evening Post* and the *Paindealer*, a dramatic writer of rare merit, attempted to appear at the Bowery as *Bertram*. He was a well-known character about town, and, of course, the house was crowded by his friends, who, while conceding his ability, had no faith whatever in his nerve. The result justified their anticipations, as he broke down utterly and made a lamentable failure. He never again appeared on the boards, but confined himself to his newspaper work and to imitating old scraps of verse for delivery on opening nights, a custom long since obsolete.

The modern school of French dancing was first introduced to a horrified Bowery audience in February, 1827, by a Mlle. Francisquay Hutin, who appeared in a pas seul at the conclusion of a performance of *Much Ado About Nothing*. There was a great

crowd of curious sight-seers at the theatre that evening, and it is said that when the danseuse appeared in her regulation short skirts, every lady in the lower tier of boxes and many gentlemen indignantly left the house! The management was forced to put Mme. Hutin into Turkish trousers, but this did not improve matters much, and the attempt to introduce the dance, which was then all the rage in Paris, had to be abandoned for several reasons.

Quin, the comedian, a bright but shiftless genius, made his appearance at the Bowery in this year as *Moses*. He does not seem to have made a lasting hit in any place where he played, and in 1837 we read of him dying an obscure and unfriended dependent on the bounty of a Philadelphia almshouse. Then came the nimble-heeled Celeste, fresh from European capitals, with her head full of new theatrical notions. She appeared in a round of her best characters, and fairly danced, sang and acted her way into the affections of the Bowery audiences. Celeste visited America a second time in 1834, and again in 1838, and played her farewell engagement at the Old Park Theatre in 1840. She was about as remarkable for "last appearances" in those days as Charlotte Cushman was thirty odd years later. The celebrated Tom Hamblin, a sterling actor of the old school, also made his appearance in 1827, and soon thereafter became manager of the theatre, a position which he filled with honor if not with profit for many years.

During the season of 1827-28 Mrs. James Marchant, the Fisher Family, George Holland, William B. Chapman, Tom Flynn (afterward proprietor of the National Theatre, corner of Church and Leonard streets, and of the new Chatham Theatre), and a host of other clever people made their appearance, but the business was only moderate, as the competition was great. In the early part of 1828 the house was destroyed by fire, and the excellent company was dispersed in all directions. It was decided to rebuild, and on the 20th of August, 1828, the new house was opened, Forrest delivering the dedicatory poem, which were written by William Leggett and Prosper M. Wetmore. Gilfert, the first manager, died in financial difficulties, and the house fell into the hands of the Chatham Theatre people under a lease, but nothing worthy of note was done until Hamblin & Hackett, the latter the father of the present Recorder of New York, assumed the management in the Summer of 1830. Mr. Hackett, however, did not long remain a manager, but his name appears on the bills as an actor for a number of years in this period of the theatre history.

Hamblin revolutionized the house and started out with every prospect of success. In 1832 we find that the elder Booth was advertised to appear under his management as *Richard III.*, but when the day came he disappointed the audience. Booth, from the records, does not seem to have played much at the Bowery, and the only eccentricity reported of him while engaged there, besides his well-known ones, was that of putting himself in pawn, Hamblin having to "take him out of lock."

T. D. Rice, the celebrated "Daddy," the father of negro minstrelsy, made his debut at the Bowery in 1832, and played there off and on until he went to London in 1836. His *Jump Jim Crow* was unequalled in popularity by any performance of the day, and as an old chronicler says: "While about its lucky chaunter from poverty to fame and fortune." In London Rice was all the rage for a time at the Surrey and other theatres. He is said to have drawn more money to the Bowery than any other American performer. Oh, Hush; or, *The Virginny Cupids*, was another of the many popular pieces which he produced.

On Nov. 13, 1833, the elder Booth began an engagement, playing in *Richard III.*, *Othello*, and *Julius Caesar*. He was supported by Hamblin, Henry Wallack, who had just returned from Europe, and Mrs. Herring. It was the latter's first appearance in this country, and she is said to have been a wonderfully clever actress in a remarkable range of characters. She died in 1847. Booth also appeared in *King John* during this season. J. R. Scott, who achieved great honors on the Bowery stage in after years, made his first appearance about this time, and also supported Booth. On Nov. 3, 1835, Booth played another brief engagement, a few days succeeding which the celebrated Cooper, who had been on the stage of New York for forty years, took leave of it forever.

Sept. 12, 1835, is memorable in Bowery annals as the date of the first appearance of Charlotte Cushman, when she appeared as *Lady Macbeth*, Hamblin being the *Macbeth* and Harrison the *Macduff*. On the night following she appeared as *Helen Macgregor*, and on the 17th took a benefit as *Jane Shore*. It may not be generally known that Cushman's application for a position in the Old Park Theatre was peremptorily denied, and that her personal necessities compelled her to accept Hamblin's offer. She was taken seriously ill after the few performances mentioned above, and in her absence (Sept. 2, 1836) the theatre was again destroyed by fire, her wardrobe being burned. She seldom again appeared in the house.

The fire was caused by the wadding of a gun setting fire to the scenery during the performance of *Lanthe*, the *Pirate of the Gulf*. Hamblin leased the place to Mr. Danford, who formed a joint stock company and rebuilt it. Jan. 2, 1847, was opening day, the plays being *Rent Day*, *The*

Waterman and Charles II. Nothing worth particular mention occurred in the next season or two, except a brief engagement of Booth, who was supported by Mr. and Mrs. Hield and Mrs. W. Sefton. Then came another fire, on the 18th of April, 1838, which swept away every vestige of the building. Hamblin rebuilt it, and again assumed control, opening on the 6th of May, 1839, with *Nick of the Woods*, Joe Proctor and J. B. Rice, afterward Mayor of Chicago and several times member of Congress from that city, in the cast.

Peg Woffington.

[Olive Logan.]

Peg Woffington's mother was an Irish washerwoman; her father a bricklayer, who died when she was a few years old. During the days of her great success, she frequently numbered among her auditors persons who knew her when, a perfect little Venus as a child, she used to run about the streets of Dublin, barefooted, selling salad. Her lovely dark eyes, her exquisitely pencilled eyebrows, but particularly her faultless figure, attracted the attention of a French rope-dancer, who lost no time in getting the girl apprenticed to her, not for rope dancing, but to take parts in small operatic pieces, in which Peggy, at twelve years of age, won the most flattering success. She soon passed onto the boards of the Dublin Theatre Royal, and remained there, a great favorite, until the age of twenty-two, when, coming to London, she was at once engaged at £9 (\$45) a week, by Mr. Rich, the lessee of Covent Garden, and known in the annals of the London stage as the "father of pantomime," having been the originator of that annual form of dramatic jollity which reigns supreme at Christmas-time even in our own day.

Peg Woffington was a fine actress, both in tragedy and comedy. Her voice, however, was very unsuited to tragedy, and therefore her comedy personations were her greatest triumphs. The part with which her name is inseparably connected, is that of the dashing man of fashion, Sir Harry Wildair, in which her voice, manner, bearing, gesture, and even figure, were so exactly those of a young blade, that an unmarried lady of large wealth, who came up from the country and saw her play Sir Harry, believed she was a man, fell in love, and actually wrote to her proposing marriage. Her reckless air of youthful profligacy, her sparkling eyes, her bubbling spirits, her side-splitting devilry, her marvelous dash in the part of Sir Harry, were all pronounced inimitable.

Peg provided liberally for her mother and sister in the days of her prosperity. The ex-washerwoman used to parade the streets of Dublin in her long velvet cloak, a fine diamond ring upon her finger, and an agate snuff-box in her hands, forever discoursing about the amazing greatness and goodness of her Peggy. The sister was educated in France at Peg's expense, and was almost as handsome and as sprightly as the Woffington herself.

A man of family, nephew of Lord Cholmondeley, fell in love with and married the sister Polly, at which Lord Cholmondeley was at first very irate, but on learning the actress's acquaintance he gallantly assured her that she had reconciled him to the match. Peg remarked:

"I have more reason to be displeased with it than you, my lord, for before I had but one beggar to support, and now I have two!"

Peg died at forty-four, in the height of her fame. Her last appearance was as *Rosalind* in *As You Like It*, when, while speaking the "tag," she fell senseless on the stage.

Herrmann at the Liederkranz.

A gentleman attending the Liederkranz Summer-nights Festival, given at Madison Square Garden last Thursday evening, relates the following:

During the evening I had the pleasure of meeting Prof. Herrmann, who is so clever in the black art. He advanced to the perfume stand, behind which a couple of pretty girls were manipulating vaporizers, sending a gauzy spray of delicious perfume over all who approached. He took a bottle of perfume from the counter, and in a twinkling it was transformed into a cigarette.

"Now I shall pay you," said the Professor; and tearing a corner from one of the programmes, he rolled it between his fingers and produced from it a bank-note.

"Mia goodness! How you do-a Jat?" asked Liberati, the cornetist, who was standing by.

"It is very easy, sare," responded Herrmann; and taking Liberati by the arm, he took from his garments several silver dollars.

"By-a Jiminet!" exclaimed the excited cornetist, "haw you get-a dat money?"

The Professor was about to explain, but a crowd had collected, and he hurried away to join his friends.

—Fred G. Maeder, well known as author, manager, and actor on the Pacific, arrived here from San Francisco Tuesday. Mr. Maeder, whose experience in matters theatrical is ample, has located himself at No. 12 Union Square, where, in conjunction with Mr. W. H. Brown, C. R. Gardner's chief assistant last year, and present representative, the business of the agency will be conducted till Gardner's return. Mr. Maeder is the accredited agent for several new and attractive plays and combinations now shaping themselves for the coming Fall and Winter season. He also has a new play of his own in the hands of Mr. Frank Frayne, and a new American comedy he has expressly written for Mr. and Mrs. W. J. Florence.

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Amusements.

HAVERLY'S THEATRE—H. M. S. Pinafore.
WALLACE'S THEATRE—Ada Cavendish.
UNION SQUARE—Hotters.
SAN FRANCISCO OPERA HOUSE—Closed.
STANDARD THEATRE—Minstrels.
BROADWAY THEATRE—Closed.
GLOBE THEATRE—Closed.
PARK THEATRE—Closed.
FIFTH AVENUE THEATRE—Closed.
NIBLO'S GARDEN THEATRE—Closed.
GRAND OPERA HOUSE—Closed.
BOWERY THEATRE—H. M. S. Pinafore.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Pinafore.
OLYMPIC THEATRE—Closed.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Closed.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

MIRROR LETTER-LIST.

Ackerman, Irene.
Allen, W. L.
Ayers, Jos. B., (scenic artist.)
Barnes, W. Elliot
Bell, Harry
Bothwell, John R.
Clarke, Lillian Cleves
Chandos, Alice
Daly, Augustin
Flint, M. O.
Griffin, Hamilton (4)

NOTICE.

In consequence of the increasing pressure on our advertising columns, we cannot, hereafter, receive advertisements later than 1 o'clock on Wednesdays.

Bernhardt's Triumph—The Reason of It.

Sara Bernhardt, the clever Frenchwoman who is just at the moment this popular rage in London, embodies in a very striking way an illustration of what adroit and persistent advertising may accomplish for any dramatic artist. Thanks to her own efforts, her popularity has already long since transcended the boundaries of Paris—the city in which her first success was achieved; and although the chief favorite there, there is little doubt that, could she be induced to come to this country, her success would be equally emphatic.

Sara Bernhardt does not possess a single one of the qualities which assist the success of an artist. She is not young. She is not pretty. She is a tall, slender woman, with a rough, unsympathetic voice, eccentric and unimpressible. She is outspoken and defiant in her principles, affects to be a cynic, and proclaims her contemptuous regard for what most women accept as their attractions.

Judged as an artist, she has never had any genuine good-luck. Her first appearance in Paris was a dead failure, ditto her second, ditto her third. She had fallen a victim to that terrible bane of all stock players—good parts in bad plays, and bad parts in good ones. She has yet to appear in any character in which she has made a real hit, or a play congenial enough to adopt as a specialty.

But though her artistic life has been singularly barren of opportunities, and her personal predilections are scarcely in her favor, she stands in some respects as the foremost actress in the world. And this is due to a very great extent to her marvelous success in keeping herself well before the public in a sensational way. In this she has succeeded wonderfully. She appreciates fully that publicity is the food of a player's fame; that it is not the actress who possesses talents, but the actress who gets an opportunity to display them, who succeeds best; that the public will not flock to see a performer of which it has heard, is hearing and knows, nothing; and that the secret of popular success is to keep one's self constantly before the eyes of those whose notice and patronage is sought.

Your cynical analysts will tell you that this system is wrong, that abstract merit will quietly and unostentatiously triumph over other means, and that a woman who loves her Art will succeed better on the Stage than one who advertises herself.

Perhaps so. But Art is a very frail and feeble mistress, and it too often falls and derodes to it is not required. The method of Miss Bernhardt displays less devotion to Art, but it is well recommended by common sense.

An actor or actress who has attracted enough to draw thousands to see his or her performances, is of necessity a person in whom the world takes great interest. That interest, to be fully developed, must be stimulated. Unless it is, it will fade away and the attraction cease. Nor can all the devotion to Art in the world revive it. Publicity is a constituent element in the life of every public personage. It is he who best shapes that publicity to his own ends who triumphs in the greatest degree. The actress who is clever enough to keep herself well before the public may be no better than the actress who stands severely aloof, but she has the consciousness of letting the public know precisely what her talents are, while the other is waiting for that appreciation which never comes. She attributes it to the ignorance of the public. But what can the public care for a performer who cares nothing for it?

Sara Bernhardt has, with all the intuitive tact of a Frenchwoman, so advertised herself that the more the public knows of her the more they want to know. She has employed the newspapers unsparingly, and kept them ringing with her praises and chronicling her every eccentricity. She has appeared before the public as sculptress, artist, letter-writer, critic (all women are born critics), teacher and philanthropist. But she has done it deftly, not coarsely. It is on this point that so many English-speaking actresses go astray. They mistake a vulgar, senseless and unwomanly notoriety for the honest celebrity of the genuine artist. They lose their diamonds, get run away with (on paper) by unruly horses, and parade private griefs in the public prints. The public sees through the delusion, and scoffs at it. Interest is not stimulated—it is sated. The actress loses caste as an artist, and finds too late that the public, which would have devoured facts about her, resents falsehoods and cares nothing for her private affairs.

Miss Bernhardt, who is a much cleverer actress off the stage than on, has reduced her theory of celebrity to a minute system, and from it to a great extent her remarkable success has grown. She was once shown a newspaper containing her own advertisement. "That is unnecessary," said the speaker, "since everybody knows you." "So much the more reason," said Sara Bernhardt, "why I should not let them forget me!"

This is the germ of her theory, and in view of her recent London triumph, will not pass unobserved by American actresses—scores of whom have much more real talent than the much-praised and much-vaunted Frenchwoman.

The "Reported Marriage" Nuisance.

Very few persons who have read of the repeated marriages of prominent actresses, with which the newspapers have been satefied for the past three weeks, understand the precise meaning of the nuisance. They are inclined to regard as mere chance what is actually conspiracy, and to withhold their reprobation on that account.

It has not escaped notice that hardly a day has passed of late, but that it is "rumored," or "alleged," or "announced," or "hinted" that some prominent actress is about to be married. Fanny Davenport, Effie Ellsler and Mary Anderson are but three of those whose nuptials seemed imminent. Contradictions followed as a matter of course, but no one thought it worth while to trace the rumors.

Now the meaning of this marriage business is this: There are a number of contemptible people who, to gratify their envy, jealousy or spleen against an actress, attack her in her private relations. True men never assail a woman—true women never assail a sister—on a point like this. It is only those mean and petty souls, who wear the semblance of men the better to mislead the world as to their wolfish instincts, who resort to this low practice. The actress has unconsciously given some offense. She has played at a rival manager's house, preferred one player to another, or refused an interview to some cheap jack of the Press.

Attack her openly no coward would. Injure her professionally the scamp cannot. But he (or she) can experience no difficulty in obtaining a plant and willing ally in some newspaper man, who formulates and circulates a lie which the other coward has inspired—the "reported" marriage of the objectionable person.

Now everybody knows that to report incorrectly the marriage of some woman on the stage does her a grievous and sometimes irreparable injury. It harms her quite as much as if it were true. The spouse selected is usually some little known private gentleman, who is at once put in a false position toward the actress. She, stung by the indignity of the lying paragraph, contradicts it. He does likewise. But the great world which devours rumors never reads contradictions, and to all intents and purposes thereafter the popular actress becomes a retired matron—shorn of her youth, her freshness and her attractions.

But this is not all. The harm wrought is

generally deeper than this. After the contradiction is made the public, always cynical about actresses, asks itself: What first led to the report? If the lady's name was coupled with a man's there must be some reason for the rumor! Perhaps if they are not married they ought to be!

Thus the cunning coward does his dirty work, and a good woman's fair fame is tarnished forever. We have in mind a case of recent occurrence, where one of the loveliest and purest of all the bright creatures whose talents illumine our stage was cast on a bed of sickness by an imputation of this kind, published through the land. In a more recent one a big-hearted American woman, whose talents are recognized wherever our language is spoken, was persecuted by blackmailers, who, on her blunt refusal to be bled, began assailing her. THE MIRROR told last week what Frank Weston had to say of one notorious fellow, who had tried to dispose of his affections and to wrong as clever a little woman as can be found in any of the theatres of the West.

It is quite significant that when a woman on the stage actually is married, and there is no reason for concealing it, the petty cowards do not hesitate stoutly to lie about it, and to deny it on their own shallow authority.

It is quite clear that nothing short of strong measures will put a stop to the nuisance at the point it has now reached. The petty paragraphs must be traced to their source and the cowards punished. When such salutary experience has been given to a few of these, we shall hear less of reported marriages, and the women of the Stage will be spared at least the dishonor of having their good names bandied about among jacks and cravens.

Theatrical Advertising.

During the next two months a great amount of advertising will be done by stars and managers in anticipation of the coming season. It is computed that about twenty thousand dollars will be expended in this way, and we have the opinion of an old showman that it will yield not less than one hundred thousand in return. For every dollar that Haverly has spent in advertising during the past year he has got back fifteen. Abbey has perhaps got back ten. Harry Sargent as much, and J. M. Hill, Denman Thompson's manager, not less than twenty. Successful managers like these, and prosperous stars, are inherently good advertisers. It is only people of the calibre of John McDonough who do not see the necessity, and hence never experience the advantages of keeping their performances prominently before the public. THE MIRROR has from its first number enjoyed a remarkable share of theatrical advertising patronage. There will be found in it every week the announcements of prominent people who recognize no other medium for reaching managers and their friends. The fact that the paper is read by managers everywhere, that it is trusted, and that all its patrons meet on a common footing of candor, straightforwardness, fair dealing and fair play, has doubtless had much to do with this. By rigidly excluding all offensive features, THE MIRROR is assured a welcome in homes, and reaches, therefore, a constituency highly desirable. A very prominent manager remarked to the writer not very long ago that he thought that there was but one kind of paper in which an advertisement was of any value—one he would take home for his wife to read. This view will be endorsed as the correct one by any one familiar with American newspapers, not on the ground of morality, but of business and common sense. The gentleman who made the remark has expended something like \$450 on advertising in this paper, and expects to double the amount before the season is over.

It is not with our own advertising, however, that we have anything to do just now, but with an annoyance which is troubling a good many theatrical people. We have received many complaints from parties who for some reason or other inserted cards for specified times in papers, that these cards have been continued far beyond the time ordered, and bills are being constantly sent them. Here, then, is a fruitful field for blackmailing operations, and one that will repay a little attention.

An actress, let us assume, puts an advertisement in THE MIRROR and another paper here. She specifies in both cases that it is to remain in for a month and pays in advance for that time. When it expires THE MIRROR of course takes it out to make place for the new advertisements gradually crowding in upon us. The other paper keeps it in. The actress politely but as explicitly as possible, orders it out. No attention is paid to her, but a bill is sent. She then realizes that she has got herself into a sort of trap. Get her card out she cannot. As long as it stays in she must pay for it. If she is fearful of being attacked she is blackmailed—that is the word—at so much a week. If she contrives to have her card discontinued, she is pretty sure of being attacked.

When appealed to in a case like this (as we are repeatedly) our advice invariably is: "Decline to pay beyond the time you specified." This advice is generally followed; and we are amused to see the advertisement appearing week after week gratuitously—"dead," as newspaper people say. We can prescribe, of course, no remedy for this miserable state of affairs, but think the time opportune to warn professionals to be carefully on their guard.

There is no doubt but that Harry Miner told the truth the other day when he said that he found three newspapers in New York sufficient to reach the public, and the proof of its accuracy is found in the fact that he has never had a bad house since he opened his theatre. Money spent in theatrical advertising, if spent judiciously, will yield a return tenfold. But it is sometimes squandered and not infrequently given away under threats. As the managers sow now so shall they reap in the season, and it behooves them therefore to sow well.

PERSONAL.

HERRMANN—See first page.

INCREDIBLE—Lydia Thompson has a new song!

GARDINER—C. R. Gardiner has made \$3,500 in San Francisco. He will be in New York July 12.

JORDAN—Mabel Jordan, one of the prettiest of our local actresses, is spending the Summer in Tom's River, N. J.

PERCY—H. W. Percy, the gentlemanly treasurer of Her Majesty's Opera company, will sojourn during the heated term at Newport.

WOODS—W. H. Woods, an actor known to old play-goers of the West, has entered the ministry. He preached recently in Louisville, Ky.

LEHNER—Phil Lehner of the Wieting Opera House, Syracuse, has been confined to his bed by sickness. He is recovering, and expects to be in New York about July 3.

ANDERSON—Mary Anderson's engagement in Albany last week proved so successful that it had to be prolonged beyond the original term. The receipts were the largest of the season. Miss Anderson's success has been something really marvelous.

ONE—Dickie Lingard's husband is entitled to the credit of discovering something really new in the show business. He found an "advance agent" who reached the various towns several hours AFTER the arrival of the company. The man's name is Wells.

RANKIN—McKee Rankin is looking for the \$25,000 he is said to have made with The Danites this year. The actual profits are nearer in the vicinity of \$2,500. By the way, Rankin has reconsidered his determination of discharging J. H. Haverly, and may consent to keep him if he gives good security!

TONY PASTOR—Notwithstanding the presence of the London Circus company in Chicago, Tony Pastor and his combination have done a larger business than ever before in that city. Considering the many attractions offered by the circus, this is an indication of the popularity of Mr. Pastor, and the well-earned celebrity of his troupe.

CRORSE—Charles J. Crouse, the genial and gentlemanly business manager of Salisbury's Troubadours, left the city on Tuesday evening for Chicago. Mr. Crouse has made many warm friends during the six weeks the Troubadours held forth here. He still remains a Troubadour for next season, and he is the right man in the right place.

SCHEMER—Genevieve Rogers and her mother will summer at West Bridgewater, Mass.; Charles R. Thorne at Cohasset; John Gilbert at Manchester, N. H.; Laura Joyce, White Mountains; John F. Poole and family, Long Branch; T. L. Donnelly and family, Babylon, L. I.; Lizzie Weathersby and Nat Goodwin, Larchmont Manor.

DONALDSON—Tom Donaldson, the energetic and popular manager of the London, closes his establishment early in July for enlargement and renovation. Next season, with the aid of some of the best stars in the variety profession added to his stock, Mr. Donaldson will continue the success he has so deservedly earned on the East-side.

NEILSON—A decided attempt is being made to handicap Miss Neilson for her forthcoming engagement here. Strange to say, the instigator of the petty business is the party most interested in the lady's engagement. It is never good policy to attack a woman, as the assailants of Mrs. Oates now realize. By the way, she was offered \$30,000 for next season. Not so bad for a woman who is "played out."

BENTON—E. F. Benton is in town arranging dates for his new Academy of Music, Rochester, N. Y. It will be, when finished, one of the finest theatres outside of this city. Its seating capacity will be 1400; the first floor alone containing 708 new opera chairs. The walls will be decorated with mirrors, tufted with rich satin, similar to those used in the Fifth Avenue. It will be finished by Sept. 1, and opened by a first-class opera company. Manager Benton is very popular with the profession, and is rapidly booking the leading stars and combinations. His headquarters are No. 12 Union Square.

—It is rumored that Jeffreys-Lewis will go to Australia in August for twenty weeks.

PROFESSIONAL DOINGS.

—Josie Yorke sails for Europe on the 3d.

—Gertrude Kellogg sails for Europe on Saturday.

—Fort Wayne is to have a new opera house, which it needs badly.

—John Clayton sails from England for this country about July 1.

—It is said that Rose Coghlan is rather disgusted with San Francisco.

—Marie Litta will spend the Summer in Bloomingdale, Ill.—her home.

—Jeffreys-Lewis will in all probability play at Wallack's next year.

—Charley Patter had a crowded house for his benefit at the Boston Globe.

—Maude Granger will be juvenile lady of Booth's Theatre next season.

—Ralph Delmore has been engaged to travel with Unknown next year.

—The new Opera House in Denison, Tex., will be ready for occupancy Oct. 1.

—The George Holland Engaged company begins its season on the 30th at Elmira.

—Harrigan and Hart have been doing an excellent business at the Boston Museum.

—It is said a German lady is to play "leading" at the California Theatre next season.

—Rosa Wilson commences an engagement with the Rice party in Boston next Monday.

—W. E. Sheridan's business in Halifax, where he has been starring, has not been good.

—C. A. Chizzola, formerly manager of the Lyceum, and of the Emily Soldene troupe, arrived here last Thursday.

—Alice Harrison begins her season in B. E. Woolf's new play in New York in September.

—The Lilliputian Opera troupe is figuring for an appearance in New York in the autumn.

—Miss Addie (Herrmann) will be seen in New York shortly, in her great shot-from-a-cannon act.

—C. S. Smith continues business manager of the Vine Street Opera House, Cincinnati, next season.

—Emma Howson has arrived. She will remain here a month. She is accompanied by her sister-in-law.

—It is not improbable that Adele Belgarde will begin her next season's starring tour in New York in September.

—Amy Sherwin is improving in voice and methods, and bids fair to rank with any of our American prima-donne.

—DeBar's Opera House, St. Louis, was sold last week to John W. Norton, for \$1,900, exclusive of liens and mortgages.

—Maurice Grau's season at the Fifth Avenue Theatre will open with Almee in some farewell performances of opera-bouffe.

—Fred Buck will continue at the California Theatre next season as heavy man. Tom Keene will remain as leading man.

—John E. Owens is to play the Admiral in Pinafore, in Washington, for the benefit of Treasurer Kinsley of the National Theatre.

—Marie Almee begins an engagement at the California Theatre July 7. The engagement of the regular company there concludes on the 5th.

—On the afternoon of next Monday, at the Fifth Avenue Theatre, the Pinafore crew that were wrecked on the coast of Cuba will take a benefit.

—Harry C. Fisk, for two seasons assistant treasurer of the Standard Theatre under Mr. Burnham, will succeed that gentleman as treasurer next season.

—William Henderson will come forward still more prominently as a manager next season, than any time he has yet. He will have several big enterprises on hand.

—Marie Prescott, while walking along Market street, San Francisco, was struck by a runaway team and badly bruised, and it was feared that she had lost her right eye.

—William R. Floyd, J. W. Carroll and Henry E. Abbey sail for Europe on Saturday. Before leaving Mr. Abbey had been spending some time at Akron, O., his native place.

—Singer, the treasurer of the great Herrmann, leaves for Europe at an early date, to bring over \$10,000 worth of paraphernalia for the coming tour of the wonderful Illusionist.

—Miss Jeffreys-Lewis narrowly escaped death at San Francisco the other day by the timely arrival of a friend, who came into her room and found her exhausted by gas she had accidentally turned on and laid down to sleep.

—Sig. Liberati, the cornetist at the Madison Square Garden, is becoming very popular. Last Sunday evening he was thrice encored at each of his performances—a mark of favor that his predecessor, Levy, seldom obtained.

—Calhoun, the well-known show printer of Hartford, has brought suit against Maggie Mitchell, claiming 20 per cent. on the gross receipts of a New England circuit in 73. He claims to have been her manager. The amount involved is about \$2,000.

—Work is rapidly progressing on John Brahm's Park Garden, Boston. He has engaged some of the leading people in the profession as his assistants, viz.: J. S. Mahitt, E. S. Tarr, G. H. Tyley, G. A. Schiller, Martin Drake, and others.

NEXT SEASON.

WHAT THE STARS AND MANAGERS PROPOSE DOING.

The dramatic season of 1878-79 is not near enough over to write its obituary, but it is past and gone for all practical purposes. The season of 1879-80 is not yet outlined with any degree of certainty, but considerable is known of what may be expected. The number of dramatic stars next season will be about the same as last year—a little more if anything. The number of combinations will be greatly increased, and the number of resident stock companies will suffer a proportionate decline. The outlook for the new season is cheerful and bright all around.

Adelaide Neilson, the principal addition to the list of stars, will appear here in October, and will stay until May. She appears at the Fifth Avenue in January. The prospects are that she will do well.

Henry Irving will not come, but a much inferior actor, Bandmann, will appear here with his wife. Bandmann is remembered from his performance on the East side, and as Narcisse the Vagrant at the Grand Opera House. He will not be in any one's way.

E. A. Sothern reappears at the Park on Sept. 8, and will stay in this country all this season.

These are the principal new stars.

J. K. Emmet, who has been so successful in Fritz, will appear in a new version of it this year, beginning at the Park Theatre in all probability. The Florences retain The Mighty Dollar as the feature of their repertoire, and will play about twenty weeks in all. Clara Morris will probably not play more than ten weeks in all, and these at stated intervals. Fanny Davenport will discard everything but legitimate roles from her repertoire, and will play a full season of forty weeks. She will not go to San Francisco. Her New York appearances will be at the Grand Opera House in November. Mary Anderson will begin her season about the middle of September, probably at the Boston Theatre. She will make an extended tour of the South, and will play in Chicago for the first time in three years. If she comes to New York at all (which is not yet settled) she will play at Booth's. Lawrence Barrett will play as usual, not visiting New York. He will add a couple of new parts to his actual repertoire. Lester Wallack will abandon starring and play one engagement outside of New York, and that at Brooklyn. Ada Cavendish will try to woo the Fates and popularity under Matt Canning's experienced direction, and will achieve, it is to be hoped, better success than has fallen to her lot hitherto. John McCullough will play a forty weeks' season of nothing but old roles, and will give New York the benefit of his talents for a time. Joseph Jefferson will retain the dreamy Rip Van Winkle, playing semi-occasionally. Edwin Booth will effect a new departure, appearing for the first time at the Grand Opera House. He will add no new parts. John T. Raymond does fighting armor early, being, in fact, about the first in the field. He begins his season at Wallack's August 18, in George Fawcett Rowe's arrangement of Irving's Sleepy Hollow, and will discard altogether My Son. Lotta will play as usual under Henry Abbey's management, and will do well, of course. Mrs. D. P. Bowers will keep alive latent interest in the woes of Lady Audley and perhaps add a character or two to her repertoire. But this is unlikely. Demian Thompson will remain true, of course, to Joshua Whitecomb, a mine of wealth which will withstand many seasons. Barney Macauley will travel over all the same places he has been this year with A Messenger from Jarvis Section. Annie Pixley is not determined what she will do just yet but is pretty sure to be seen in opera bouffe. If she can get away from McDonough she will probably do well. Katie Mayhew will fill a stock position in California. Frank Chautau will play in Kit and The Octoroon, and may present that political satire, the new play he has been so long promising. Oliver Doud Byron will play his usual line of pieces, taking a company when he needs it. Milton Nobles starts out on Sept. 1, with The Phoenix and A Man of the People. He will play a season of thirty-five weeks. The Diplomacy combination has disbanded forever and will not resume. Fred Ward goes with McCullough, and Maurice Barrymore has his own plans settled. Sara Jewett has abandoned the idea of starring in The Banker's Daughter, which will be taken on the road by J. W. Collier in connection with A Celebrated Case. Geo. Boniface goes out again with The Soldier's Trust. Frank Bangs will star in Philadelphia and the South. Kate Claxton, after a troublesome and vexatious season with The Double Marriage, will try something else. Charlotte Thompson will give her old plays a rest and try some new ones. Jane Combs will abandon Engaged and get back to some of her old pieces. Rose Eyttinge will remain in England. Genevieve Rogers will accept a stock position somewhere. Jos. Proctor will play wherever and whenever he gets a chance. Mrs. Barney Williams may be seen a few times, but it is not likely. Dion Boucicault will manage Booth's, and will not come forward until Nov. 15, when he appears at Wallack's. Marie Gordon will play Joan and perhaps some new piece. What McKee Rankin will do with Haverly to manage him is hard to say. He has got the whole summer to think over the matter, and his reflections are not being interrupted by any offers of dates or time by managers.

Frank Mayo, on his return from England, will resume playing his old parts of Badger and Davy Crockett. Janauschek will traverse the land with her usual repertoire. Dominick Murray will forego a starring tour for a position in the stock company at Booth's. Agnes Ethel will remain in America, but will not play. John E. Owens will be seen as usual.

An addition to the number of stars will be made in the person of the venerable Jas. E. Murdoch, who will emerge from his retirement as a teacher of elocution in Cincinnati, to appear a little on the stage. Chas. Frechter will play, if his health allows, and Mrs. Lander, who has retired, may appear for a few times. The popularity of Maggie Mitchell seems never to wane. She will play her old parts again next year. The Knights will come forward again in Otto—without John Rickaby this time, however. Frank Frayne will fill a full season, and Louise Pomeroy, who has evinced great ambition as an actress, will be seen amid new auspices. The Williamses and the Lingards go to Australia—the first to play Pinafore, and the latter Engaged. Crane and Robson will be seen in their old parts. Tony Denier will continue to lead in the field of pantomime, as Tony Pastor does in the field of variety. Augusta Barton will not return to this country. The Weathersby-Goodwin Frolique troupe, which has been so successful during the past year, will play a full season, being seen for the first time in New York during a four weeks' engagement. Louis Aldrich and Charley Paulsue will leave The Danites, and star in the new play written for them by Bartley Campbell. Sprightly Ida Foy will be seen in one of Kate Raymond's pieces. William E. Sheridan will be added to the list of stars, playing a round of legitimate parts, in which Louis XI. will be prominent. Von Stumwitz will play in German. E. T. Stetson, Henrietta Chautau and J. W. Albright will appear from time to time. Charles Pope will manage a theatre in the Southwest. Adele Belgarde will persevere in the parts in which she has been met with favor. George Leacock will star in Illinois. Sam Pierce will remain in California and Oregon. Marie Zoe, who is now in Hempstead, L. I., will resume starring in September. Barry Conlan remains in this country. John S. Clarke will not return. The Majerons will stay till. Frank Aiken will play Bob Brierly when he gets a chance. Joe Murphy will begin his season at the Grand Opera House. Effie Ellsler will star in the West. Anna Dickinson will not reappear. N. S. Wood will play a number of engagements in The Boy Detective and Poor Jo. John Dillon will appear in Illinois and Iowa, under John Blaisdell's management. The other stars will not shine steadily.

In the way of music there will be Col. Mapleson's Italian Opera troupe, under the joint management of himself and Haverly; the Strakosch Opera troupe, Emma Abbott company of exceptionally strong artists, and Maurice Grau's newly organized troupe of French opera-bouffe artists, headed by Paola Marie. There will be innumerable Pinafore organizations, but not so many as this year. Manager Henderson will keep a Standard Theatre company on the road all the season. Lee and Saville will keep theirs out. The only attempt at native opera-bouffe will be the Alice Oates troupe. Adah Richmond may try another season, but it is not likely to last very long. J. C. Fryer will have out a company, devoted principally to Fatinitza. The Pinafore companies, besides those named, will number fifteen.

The rage for Gilbert and Sullivan's opera has about killed the liking for Uncle Tom's Cabin, the furor of the previous year. Gotthold and Rial's company will next year do Boucicault's Octoroon instead. Jarrett and Palmer will not attempt it. J. P. Smith will do it from time to time, as usual. There will be six other Uncle Tom's Cabin troupes.

Minstrelsy has revived greatly during the season, but J. H. Haverly has secured the firm advance, and will retain it without a doubt. There will be seventeen other troupes, but none superior to the Mastodons. This mammoth organization will keep out all Summer, making San Francisco (at the Bush Street Theatre) its principal point. It will be reorganized somewhat for the fall campaign.

J. W. Collier's will be the chief stock combination on the road, but seven others are organizing.

THE MANAGERS.

Among the managers but few changes will occur. In New York, Wallack's, Haverly's the Union Square, Park, Comique, Grand Opera House, San Francisco Minstrels and Tony Pastor's will remain under present management. Wallack's will open in August, the regular season beginning in October. A supplementary season at the Union Square will be begun in August, and six weeks later a revival of the Two Orphans will inaugurate the year's record at the house. Joseph Murphy opens the Grand Opera House August 25; Sothern the Park in September. The Comique opens August 15; the San Francisco Minstrels September 6, and Tony Pastor's September 30.

The houses where new management will prevail are Booth's, the Broadway, Fifth Avenue, Bowery, Windsor, and the Globe. Booth's will be under the management of Dion Boucicault, and will have a regular stock company. Stars and new pieces will alternate, and some of Mr. Boucicault's old dramas will be revived from time to time. Maurice Grau will manage the Fifth Avenue, presenting foreign attractions chiefly. Aug-

ustin Daly will direct the Broadway; the Bowery will be turned into the Thalia, German Theatre, and F. W. Hofele will transfer his stock company to the Windsor. The Globe is to let. William Henderson will continue sole proprietor of the Standard, presenting operatic attractions mostly. The Academy of Music will have Mapleson with Italian opera and Maretzek with an English company. The Germania will not change in any particular. Niblo's Garden opens in August, under E. G. Gilmore's management, with a new spectacle, and that order of performances will continue through the season. The new piece is expected to run about three months. J. H. Tooker will be business manager. Nothing has yet been determined concerning either the Olympic or the Madison Square, but spasmodic attempts to keep both open will doubtless be made. The variety theatres on the East side, the London, Harry Miner's and the Volks, will continue their present line of performances—to good houses no doubt.

In Brooklyn a new theatre will enter the field, the old Brooklyn Theatre rebuilt, and managed by J. J. Haverly. Col. Simu will continue to manage the Park, and J. P. Smith is to take the Academy from time to time. The Court Square will open under new management, which rumor assigns to C. W. Taylour. Thomas Theall will open the Novelty Theatre, Williamsburg, in September, after it has been thoroughly refitted and a new gallery built. James Carlton will have a new house. The variety theatres of Brooklyn and Williamsburg will be next year as this, the Volks Garden, the Olympic and the Comique. Nine theatres for Brooklyn are too many, and we doubt if more than five of them will find adequate support. However this may be, there will be no dearth of good shows, and under this genial influence perhaps the place will develop into a good show town—something it has never been hitherto.

In Philadelphia the changes will be few. W. D. Gemmill, who has been making money for the past three months, will retain control of the Chestnut, and will open with a new company, the leading man of which will be J. M. Hardie, the comedian, Charles Stanley, the juvenile man George Hoey, and the son-brette, Alice Mansfield. The leading lady has not as yet been chosen, but it may be Rosa Rand. The Arch will be managed by Mrs. Drew as usual, with Chas. A. Mendum, her son-in-law, as business manager. There will be no change in the class of performance. George Goodwin will manage the Walnut and Park, and Ford and Zimmerman the Broad. J. S. Crossy will retire from the North Broad. Fox's American will, if present negotiations take tangible shape, become the Prince of Wales', for burlesque companies. The Museum will probably be managed by A. R. Van Horn, the costumer and quasi-actor, who will present Ten Nights in a Bar-Room and kindred pieces. The Academy of Music will present little but opera, and the variety houses will remain about the same as usual.

In Boston worse luck than anything it has yet encountered seems to be in store for the Howard—to wit its occupancy by Josh Hart. The house is no good for anything but a variety show, and Hart can offer a good one, but his prestige is gone, and the house has so far run down that an exceptionally popular man is needed to retrieve its fortunes. The Museum, Boston Theatre, and Park will remain under their present management, and John Stetson will preside over the destinies of the Globe. The Boylston Museum will continue to afford variety entertainments of a popular order, and the little Gaiety will present combinations exclusively.

—Marie Peterson and Wilhelmina Soderlund of the original Swedish Quartette have returned to Sweden. Amy Berg and Hilda Wideberg will follow next month, accompanied by Arthur B. Stockridge, Miss Berg's husband.

—Next season the Metropolitan Theatre, Indianapolis, will be known by another name. The house will undergo extensive alteration and improvement. The opening will take place Sept. 1, under the management of J. B. and George A. Dickson.

—The town is just now filled with managers and professionals making dates and arranging time for next season. From the general outlook it promises to be a good one, though too much indulgence is being shown to Pinafore.

—Wallack's and the Union Square are to have new drop curtains next season. Wallack's needs one; the Union Square does not. As is natural under the circumstances, the new curtain of the Union Square will be the better of the two.

—Dion Boucicault entertained a number of friends at dinner in his pleasant Fifteenth street apartments last Sunday evening. Among the guests were John McCullough, John Brougham, Fred May, Mr. and Mrs. Mattock, Misses Fanny Davenport, Ellis Wilton and Katherine Rogers.

—C. H. McConnell, President of the National Printing Company of Chicago, the biggest show printing establishment in the world, arrived in town on Tuesday. He remains three weeks. His headquarters while here are at 12 Union Square.

—The Oakland Gardens, Boston, open the 30th, are to be under the management of Charles E. Hicks, who was formerly advance agent of Maffit and Tarr's combination. Dramatic gardens are a new venture for Boston.

HART'S EASE.

JOSH, THE CHESTERFIELD, RESURRECTED FOR A TEN MINUTES' TALK.

The late Josh Hart, at one time a well known variety manager in this city, was, thanks to an ingenious scientific contrivance, restored to life for a few minutes one day last week, and talked quite logically to a Mirror reporter. It may be remembered that the cause of Mr. Hart's death was a newspaper, which, by the way, has survived him. Mr. Hart's ample experience as a manager from 1857 to 1877 covers a period of vast importance to the Stage. When approached by the Mirror scribe Mr. Hart looked as natural as in the days when he flourished at the Theatre Comique, and though looking somewhat older, little change in other particulars was to be noted. He was reading a copy of his own dramatic paper.

"Well, Mr. Hart," said the reporter pleasantly, "what is the theatrical outlook?"

"Bad," and he shook his head.

"Nothing doing?"

"Absolutely nothing."

"Your attempts to ameliorate the condition of the Stage, I am to understand, have met with no success?"

"None whatever."

The reporter sighed.

"What do you attribute it to?"

"I don't know," said Hart with unconcealed disgust; "we do everything for them. They are a set of ingrates, they are ingrates, that's what they are! What more can we do? The ————!"

"Precisely as you say, Mr. Hart. Do you make no exceptions among the actors and managers?"

"Exception be damned!" growled Hart in disgust. "The Profession is no good."

"I am sorry to hear you say that, Mr. Hart; you would have done so much for them."

"Do I not publish five columns of their advertisements free every week?" said Hart.

"Gratuitously?" remarked the reporter.

"Not gratuitously," said Hart fiercely; "free! The ————!"

The reporter had heard of Hart's generosity in this particular before, and he nodded as Hart pointed to the paper in his hand, in corroboration.

"You are certainly very kind. But does it pay you?"

"Pay nothing!" said Hart. "The ————! Look where I am to-day!"

The reporter thought inwardly at this moment that Hart had been in about the same place since his demise, but he held his peace lest the profession should be again assaulted.

"You are opposed to Mr. Dana, Mr. Hart, are you not?"

"Yes, I am!"

"And to Mr. Bennett, and Mr. Reid, and Mr. Winter, to Ballard Smith, DeFontaine, Stuart, Conner, Wheeler, Edwards, Fiske, Copelston, Laffan, Howard—all newspaper people, in fact?"

"Yes, I am!" growled Hart.

"You dislike Haverly, Abbey, Wallack, Henderson, Daly, Fulton, Duff, Locke, Spaulding, Bidwell, Field, Tompkins, Sinn, Maguire, Barton, Hamlin, Norton, Maurice Grau, Boucicault, Poole, Donnelly—in fact managers generally."

"Yes, I do!"

"And actors?"

"The ————!"

"But you have some favorites. Is not McKee Rankin after your idea?"

"Mac is a good fellow," said Hart, thawing a little; "and he served Haverly, that ————, just right. In Rankin's hands the morality of the Stage is secure."

"And Meade—'Poker Jim'—the Capper-Choir-Pinafore Meade?"

"Ah," said Hart; "he, too, is one of nature's noblemen!"

At this point Mr. Hart became reminiscent and spoke of the early days of his prosperity, of the money he had made in various theatres; how he alone had been able to make the Globe pay, and of the \$250,000 he had cleared at the Comique.

"That was before you took to running a paper to attack the profession, was it not?" inquired the reporter.

Hart nodded.

This recollection of his former career brought a delusion upon him. He began to think that he was still a manager.

"You know I have the Boston Howard for the season?"

The reporter confessed that he did not.

"I will run regular variety."

"Then you will not come to New York?"

"No. The ————!"

"You will not have another Chicago party on the road this year?" remarked the reporter, still humoring the ex-manager's delusion.

"No."

"Or Novelty combination either?"

"No."

"Has your two years' contract with Scanlon and Cronin expired, Mr. Hart?"

He did not answer.

"You will terminate it when you pay the salaries of your Chicago company, I suppose?"

The silence was not broken.

"Am I to understand, Mr. Hart, that you wish to return to life, and regret the fatal error which drove you from it?"

Mr. Hart threw down his own paper in disgust.

"Profession! The ————!"

"Can it be possible, Mr. Hart, that you entertain feelings of such deep antipathy against actors and actresses? I am surprised."

At this moment Josh Hart vanished.

THE MIRROR has always been his friend, and while sympathizing with him deeply in his misfortunes, it grieves to see them laid at the door of a profession which, while Hart lived, was only excelled in kindness toward him by the public whose favor he so foolishly sacrificed.

Miss Davenport's Plans.

A few days ago an attaché of THE MIRROR had the pleasure of an interview with Miss Fanny Davenport at a temporary stopping-place, and gleaned the following with reference to the actress' plans for the future:

"I have called, Miss Davenport, to interview you with reference to your plans for next season. Have you any objection to stating them?"

"None whatever. I shall be pleased to give you any information that lies in my power."

"Who is to manage your business, and what route will you take?"

"Mr. Thomas W. Davey of Detroit will have the management of myself and company next season. He has managed Mr. Barrett the past three seasons very successfully, and is a man of undoubted ability and enterprise. I have already closed with him on mutually agreeable terms. I wish to relieve myself of the constant worry and anxiety of managing and engineering my own company, so that I may have leisure to study and improve. It has been a severe strain upon my nerves the past season. As to my route, it is not entirely arranged yet. I shall open at the Grand Opera House in October, for two weeks, producing Cymbeline, As You Like It, Pique, and Divorce. I intend to travel through Texas and the South."

"What pieces will constitute your repertoire?"

"I shall play chiefly the legitimate—Rosalind, Cymbeline (which I brought out recently in Philadelphia and Baltimore), Hermione (Winter's Tale), and Juliet. I intend adding also The Belle's Stratagem. I shall do London Assurance and Oliver Twist, and occasionally Divorce and Pique. I have purchased from Mrs. Western (mother of Lucille) the exclusive right to The Child Stealer, with the parts and complete business notes in Lucille's handwriting. It is, in my opinion, one of the strongest melodramas I have ever seen. I shall also play Pauline, using the same version as that lately used by Henry Irving in London, with his own alterations and directions."

"What piece has proved most successful this season?"

"As You Like It has drawn more money than anything else. This is one reason why I intend playing the legitimate."

"Do you think Neilson, Cavendish, and other English actresses materially injure our native artists?"

"Miss Neilson will undoubtedly do an immense business everywhere. The one season's rest she has given the American public will no doubt aid her very much. Her policy is good. After next year I shall probably follow her example, and play in another country. I have seriously thought of Australia, but that is a long voyage, and I dread making it. I may go to England."

"Have you been satisfied with the results of your California trip, and the season generally?"

"I was delighted with my reception, but financially it did not meet my expectations. I had everything to contend against—there was great political excitement, and the feeling against the Chinese filled the streets with processions, and disturbed business generally. I shall pass the Summer months up among the mountains, at my mother's cottage at Canton, Pa., where I can have perfect quiet to pursue my studies."

"I believe all your family were at one time this Winter either acting or singing?"

"Yes. I build great hopes upon my sister Florence. If strong enough, she will adopt the lyric stage in the fall; but should she not improve in health she will take to the dramatic stage for a couple of years."

"Have you anything to say concerning your reported marriage engagement?"

"Nothing, save that the matter is nobody's business. I have been much annoyed by the newspaper articles that have appeared in this affair. But people will talk, I suppose. There can hardly be an engagement at present, since the gentleman with whom my name is connected is married."

After a little further conversation upon topics of no particular interest, THE MIRROR man withdrew.

—Among the engagements Mr. Boucicault has already made for his stock company at Booth's next season are John Brougham, John Clayton, Dominick Murray, George Clarke, and perhaps Miss Clara Morris. The season will be inaugurated with his new drama, in which he does not appear, as he is under contract to open Wallack's in November.

—In the suit of Scott Davis against Josh Hart for salary, brought in Boston last week, judgment was given for plaintiff, who was a member of one of Hart's variety companies. Defendant's lawyer made motion for an appeal, which will come off in the October term. J. Alexander Brown, the dramatic agent who made the engagement for Hart, was subpoenaed for Davis. The evidence was all against Hart, and there is little doubt but that the decision against him will stand on the appeal. Attorney for plaintiff, John A. Bradley of Boston. Attorney for defendant, Lawyer Harris of Charleston, S. C.

DRAMA IN THE STATES.

[CONTINUED FROM SECOND PAGE]

Grand Rapids, Mich.

POWERS' OPERA HOUSE.—The Stewart English Opera co., 20th and 21st and Saturday matinee, in Pinafore and Trial by Jury, to fair business.

SMITH'S.—Charley Loder, the Dutch comedian, and a fair company are playing before fair audiences.

A benefit was given to Manager W. B. Smith, 20th.

Inez Sexton, now at her home in this city, has an engagement for next season with the Emma Abbott Opera co.

Cincinnati, O.

JUNE 22.

The Wilhelmj concert at Pike's Opera House, 16th and 17th, were poorly attended. The great "fiddler" is said to be out \$200 on his visit here. However, he was very kindly treated by the press.

Jack Haverly is deaf to appeals to undertake the management of the Carnival Opera troupe. Legitimate theatricians are very dull. Variety, however, is doing tolerably. Mr. Matt Morgan is in town.

Halifax, N. S.

W. E. Sheridan's engagement commenced on 11th, when he appeared as Louis XI. This was withdrawn on the 13th, and Shakespearean plays now hold the boards. The Craigie Dhuol was played on the 14th; Macbeth last night; Othello to-night (18th). The support of W. F. Burroughs is the best that Sheridan has ever had. To-morrow night (19th), benefit of W. E. Sheridan. Business good.

Manchester, N. H.

Amusements still very dull. Metze, the magician and mimic, gave a very poor exhibition here June 20. He advertised to give away a silver watch, barrels of flour, tons of coal, etc., but the two most valuable presents were a ham and a codfish. He had a large house. Nothing booked at present.

Lynn, Mass.

The only show booked is Haverly's Minstrels for the 26th, at Music Hall. Haverly's route in New England is Chelsea, Mass., 23d; Lawrence, 24th; Salem, 25th; Lynn, 26th; New Bedford, 27th; Newport, R. I., 28th; Fall River, Mass., 30th; Woonsocket, R. I., July 1; Worcester, Mass., 2d.

Utica, N. Y.

OPERA HOUSE.—Cool Johnston's Burlesque co., 25th; Pinafore by the Standard co., 26th; being the last entertainment of the Utica Mechanics Association lecture course.

Forepaugh's Circus, July 12.

Aurora, Ill.

Friday evening, June 20, at Coulter Opera House the Underground Railroad was well rendered by the Sam Lucas comb, to a fair house.

Titusville, Pa.

The Parshall Opera House is closed for the season.

Van Amburgh's Circus showed here on the 19th.

Toledo, O.

Kate Claxton, fairly supported, played to good houses, 16th, 17th, at Wheeler's Opera House, in The Double Marriage and Two Orphans.

Kalamazoo, Mich.

The Fortune Teller will be presented under the auspices of the Vigilant Hose co., 25th and 26th.

Salem, Mass.

Haverly's Mastodon Minstrels will appear in Mechanic Hall the 25th.

Hartford, Conn.

Roberts' Opera House closed, except for a local school concert.

NEW YORK AMUSEMENTS.

Cool Burgess, the popular Ethiopian comedian, has been added to the forces at the Standard Theatre, and aids in furnishing a very attractive entertainment. Mr. Henderson's troupe is an admirably organized one, and the bill is so good that it will amply repay a visit to the theatre. The minstrels have done a good business. Matinee Saturday.

At the Lyceum the precocious juveniles continue their representations of Pinafore, to well pleased houses. The two other Pinafores (both adult) are at the Bowery and Madison Square. The former has drawn crowded houses. The latter has pleased greatly by the smoothness and the striking excellence of the singing and acting.

The Rice troupe is doing Horrors at the Union Square. The season at Wallack's closes on Saturday, when Miss Cavenish will appear for the last time here as Miss Gwilt.

The Park, Broadway, Booth's, Niblo's, Olympic, Grand Opera House, Comique, Fifth Avenue, and San Francisco Minstrel Hall are closed.

—A telegraph dispatch received from our special representative in Marshall, Texas, on Monday, gave substantially the same details of the arraignment of the murderer Currie, as were given by the Associated Press. He added that it was the opinion of all the lawyers with whom he had conversed that it would be impossible, in the present state of the Texas law, to secure the conviction of Ben Porter's assassin. On Monday a postponement till the November term was secured, and a further postponement then is most probable. The possibility of having the witnesses for the prosecution continually on hand, will militate in Currie's favor. On Monday's hearing Mr. Barrymore was present, but Miss Cummins was not. The effort to have Currie put under bail, a correspondent informs us, has failed.

An Old Playbill.

The following is a literal copy of a curious playbill issued in the year 1793 by the manager of the Theatre Royal, Kilkenny:—"Theatre Royal, by his Majesty's company of comedians. On Saturday, May 14, 1793, will be performed by command of several respectable people in this learned matropolis, for the benefit of Mr. Kearns, the tragedy of Hamlet! Originally written and composed by the celebrated Dan Heys, of Limerick, and inserted in Shakspeare's works. Hamlet by Mr. Kearns (being his first appearance in that character), who, between the acts will perform several solos on the patent bag pipes, which play two times at the same time. Ophelia, by Mrs. Prior, who will introduce several favorite airs in character, particularly 'The Lass of Richmond Hill,' and 'We'll all be unhappy together,' from the Rev. Mr. Dablin's 'Oddities.' The parts of the King and Queen, by direction of the reverend father O'Callagan, will be omitted, as too immoral for any stage. Polonius, the comical politician, by a young gentleman, being his first appearance in public. The Ghost, the Gravedigger, and Laertes, by Mr. Sampson, the great London comedian. The characters to be dressed in Roman shapes. To which will be added an interlude, in which will be introduced several sleight-of-hand tricks by the celebrated surveyor, Hunt. The whole to conclude with the farce of Mahomet the Impostor! Mahomet by Mr. Kearns. Tickets can be had of Mr. Kearns, at the sign of the Goat's Head, in Castle street. The value of the tickets, as usual, will be taken (if required) in candles, bacon, butter, cheese, soap, &c., as Mr. Kearns wishes, in every particular, to accommodate the public. No person shall be admitted into the boxes without shoes or stockings."

"Daisy Dingle."

This is the odd name of a new two-act comic opera by J. H. Maunders, words by H. J. Dakin, and produced for the first time, recently, in London.

The scene of Daisy Dingle is in a room in John Peablossom's farmhouse. Polly Peablossom and Daisy Dingle are cousins to John, the former being middle-aged and the latter eighteen, both residing at the farm. Adolphus Hairdye, the village hairdresser and pride of the neighborhood, and in love with Daisy. John Peablossom is also smitten with her charms, and endeavors to win her for his wife, while Polly Peablossom, under the impression that Adolphus has a sneaking fondness for her, is desperately in love with him. Finding they do not make much progress in their suits, John and Polly confide to each other their respective passions, and determine to help each other to the attainment of their wishes. Complications ensue, and John, detecting Adolphus writing a letter to Daisy, making an appointment for a meeting to arrange their wedding, and partly overhearing him read the letter, determines to avail himself of its contents. A scene ensues between John and Adolphus. Adolphus waits an opportunity to give Daisy the letter he has written, but Polly, in mistake, gets it. The hour appointed for the meeting arrives, and Daisy enters with another letter, which she has received from Adolphus, reminding her of the previous one. Hearing footsteps, she hides, when enter John and Polly. A scene in the dark follows between these two, each imagining the other to be respectively Adolphus and Daisy. Footsteps are again heard, when John hides, and both he and Daisy overhear the conversation between Adolphus (who has come to his appointment) and Polly. Finally, John comes from his hiding-place, lights are brought in, explanations follow, and Adolphus having paired off with Daisy, John and Polly decide upon making each other happy, to their own satisfaction and that of their neighbors.

The Origin of "Melodrama."

The commonly accepted meaning of the word "melodrama" is in a play abounding in extravagant situations and sensational incidents; but its definition, according to the best authority, is "a drama interspersed with music"—this from its origin, mellos, the Greek word for music, and the French word drame. The way in which it came to be used is known to but few and may be interesting.

Soon after the regular establishment of the theatre in England, the Government granted licenses for the representation of plays to reputable managers, their playhouses being known as the Theatres Royal. Unprincipled strolling managers, wishing to escape this tax (which, by the way, went to swell the income of the crown), and taking advantage of the fact that operas and musical performances were exempt from this levy, introduced into all their plays, songs, and choruses, and through the entire performance, musicians who kept up a continuous musical accompaniment to the drama; and as such an entertainment came under the head of the exceptions to the assessment, the manager saved the price of his tax—a not inconsiderable amount. This is undoubtedly the history of the origin of the word "melodrama."

—Round the Clock, which was produced at the Grand Opera House under Augustin Daly's management in 1872, subsequently revived in 1873, and played at Wood's Museum during the same season, is being played at the Surrey Theatre, London, with the Majibito family, the dancers, in their original roles.

THE VARIETY STAGE.

HARRY MINER'S.

Gus Williams continues as the principal attraction, appearing this week in an entirely new budget of comedies and in the after-piece, entitled Adolph. Kine Brothers, the instrumentalists, make their first appearance; McVickers and Saunders, Celtic comedians, in their sketch called Acting Under Difficulties; last week of the Lorellas in their novel entertainment; Jeppe and Fanny Delano, the old favorites, whose beautiful society sketches have gained for them an enviable reputation, appear this week in an act called Down by the Old Mill Stream, written for them by Gus Williams; Annie Hindle, the popular vocalist, is retained for another week; the new Four, McDermott, Sheehan, Callan and Haley, have proved themselves worthy of special notice, and will continue to "do" their songs, dances and oddities of all descriptions; Josie Carton, a "dashing" serio-comic, will make her first appearance; everybody's favorite, Billy Carter, will vocalize, and, in conjunction with Bobby Newcomb, will sustain the principal character in a very funny sketch called The Non-Explosive Steam Motor; the Russells will appear in several novelties; Louis Robie, Dora Graham, George Schaffer and Charles Diehl appear in various characters throughout the evening. Active preparation is being made for the production of Gus Williams' Pinafore, which occurs on Monday next, June 30, when, as the programme puts it, "Pinafore will sail from this port fully rigged and laden with a cargo of fun, consigned to Harry Miner's patrons."

THE LONDON.

The attraction for the week will be the new afterpiece by John Murphy, entitled The Christening, the two Murphys, George Shannon and Phil Mack assuming the principal parts. Space will not admit of any criticism, but like all specialty acts of this character, there is a sameness in them that is tiresome, and when one has seen the bad "acting" (which is particularly noticeable in the minor parts) and heard the "gags" of one, there is but little attraction in those that follow. The sketch, however, takes well and will doubtless have a run. The St. Felix Sisters, who call themselves the Pinafore crew, appear in a neat dance; Wood and Bessley, the king music makers, also make their "first" here this week, and being the most finished artists in that line now before the public, will be sure to meet with the favor they deserve; Louise Montague, another good card for the week, appears in ballads; Ella Mayo, vocalist, whose name seems to have happened here as a contrast to that of the popular vocalist, Miss Montague, will warble—well—; Little Mack appears in three of his laughable sketches; Lem North, the accomplished banjo soloist, in songs, sayings, etc.; Clara Moore, the vocalist; continued success of the popular Ethiopian comedian, Otto Burbank; Dick Parker will appear in a sketch called The Senators, with Little Mack. Manager Donaldson announces the engagement of the Spanish Four, who will shortly appear. Donniker's orchestra is a great feature of the entertainment at the London, the introduction of his brass band having been particularly successful.

VOLKS GARDEN.

One of the novelties at this popular resort is a Pie Eating Match. It is extravagantly funny to see the boys, with their hands tied behind them, assailed a large piece of pie which is placed upon a stool before them, and, at the word "go," in they go for dear life—and pie. Among the names on bill for the week are Foley and Shaffer, who appear in their specialty, called Uncle Ike's Jubilee; the Leland Sisters, song and dance; the Sparks Brothers in their excellent Irish impersonations; Fred Lloyd, the English comic motto vocalist, in a pleasing repertoire; Nellie Hange, serio-comic; Prof. J. C. Carroll, an accomplished ventriloquist, introduces something new and novel in his act with life-size figures; Ada Lynwood, balladist, in German and English songs; Minnie Clyde in her own selections—why don't Minnie sing something new by-the-way; Frank Bush, the card for the week, represents the Baxter street Hebrew in about as natural a manner as we ever expect to see it done; he is a perfect mimic, and his caricatures and local songs never fail his purpose—to convulse his audience. The entertainment concludes with Sam Norman's sketch, entitled The Actors' Strike, which is brim full of fun and terminates with a Lady Minstrel scene. Great preparations are being made for Fourth of July week.

Variety Mention.

Ella Mayo, the dashing and rosy songstress, is entertaining her many admirers at the London.

Minnie Lee, the beautiful brunette, in her serio-comic vocalizations, continues a great favorite with our East-side amusement seekers.

OUT OF TOWN VARIETY.

BALTIMORE, MD.

Central Summer Garden this week: Capt. Swan, the man 8-6, Tim Rogers, Susie Summerfield, Climpot Sisters, and others.

MILWAUKEE, WIS.

METROPOLITAN.—Doing a good business. People playing 2d; Sellen and Burns, Charles Goodenow, Alice Smith, Marsh Adams, James Henry, Thatcher and Hume, and Jennie Landwehr. Departures 21: Guss Peters, Mlle. Le Rita, St. Paul, Minn.

YOUNGSTOWN, OHIO.

Hartz the Magician closed a week's engagement on the 14th to poor business. Billed for June 23, Millie Eugene's Hibernian Blondes, for one night.

RICHMOND, VA.

COMIQUE.—The Martinetti Family were the principal attraction last week and drew crowded houses nightly. They have been re-engaged for another week.

HARTFORD, CONN.

The New National opens 23d for one week with a good company, consisting of Press Eldridge and Lou Sanford, Alice Gleason, Thomas and Watson, Lizzie Daly, and Harry Madden and six clog-dancers working in a team, a la Haverly. We shall know better next week how the performance goes off.

PITTSBURG, PA.

WILLIAMS' ACADEMY.—Richmond and Von Boyle comb, appeared during the past week, producing Beware of Tramps. The piece does not call for any special mention. Business only fair. The house will remain closed during the coming week.

ARCADE.—Company during the coming week: Maggie Nicholas, Millie Russell, Mattie Gray, Allie Benton, Mike Drew, Harry Weeks and Nick Hughes.

JERSEY CITY.

JERSEY CITY VARIETIES.—This week the following artists appear: Annie Raymond, Millie Haycine, Ada Forrest, Frank Hart, Eddie Goldie and Sam Roberts, stage manager.

ARCADE VARIETIES.—According to its usual custom, failed disastrously last week. This is the third time this season. Not even the gratis presentation to every patron of a glass of beer could induce people to enter the ill starred house. The bier performed its usual functions and assisted in the burial of the late management.

NEWARK, N. J.

WALDMAN'S.—This is the only place of amusement open in the city, and it is doing a good business. Last week the Dashing Charley comb, was the attraction, and Sadie Gomersall and Lizzie Byron, vocalists. This week the regular company play Our Boys, Miss Kate Gilbert, W. C. Miller and Frank J. Traynor in cast. On Wednesday evening Mr. Trainor takes a benefit and will play Luke the Laborer and Toodles.

ITEM.—Helen Florence wishes to say that she was not responsible for the lithographs of Scott-Siddons being used in advertising her; she knew nothing of its being done until her attention was called to it by reading the notice in THE MIRROR last week.

INDIANAPOLIS, IND.

CITY GARDEN.—The entire programme was changed the week past. The specialty people were all new comers, excepting the D'Alve Sisters. In the olio Punch Walton in his specialty attracted a good deal of attention; his make-up was novel and funny, and he was the recipient of a number of encores. Josie Forrester sang several songs in a pleasing manner. Queen and Bell, the acrobatic clog-dancers, did fairly, the D'Alve Sisters have been mentioned heretofore, Dan Mason and Dan Sully are old favorites, and it would be a superfluous task for me to go into any lengthy criticism of their ability. The sketches, No Pay No Cure and The Crowded Hotel, were given in addition to the olio. The new comers will be Harris, Welsh and Turner.

The company of the present week all remain, excepting the D'Alve Sisters. Billy Turner will return to assist in the management.

BROOKLYN.

OLYMPIC.—This theatre has once more changed hands, Max Cable and Co. now being the lessees. E. D. Gooding still remains at the helm. The programme for this week is as follows: One-act drama, entitled The Pirate's Legacy, with George F. McDonald as Nat Brown; Kennedy and Clark in their specialty, Nigs from Alabama; the Novelty 4, Emma Whitney, May Adams, John B. Willis, and John Whitney, in their original act, Our Day Off; Charles Reagan and his African harp, concluding with the local drama, Tom and Jerry, in which are introduced the champion pugilists of America, John J. Dwyer, and middle-weight champion, Dooney Harris.

ITEM.—George Washington and Andrew Johnson are at the Mozart this week.

TOLEDO, O.

The Comique and Adelphi companies were consolidated 16th, and for the future, or a time at least, the rival managers will play their companies in the same house. The new people, 16th, were: La Petite Julia, a pleasing little performer, in songs, dances, juggling acts, etc.; J. F. Sherry, in songs and dances, with banjo accompaniment; C. H. Fielding and Maggie Walker, Irish acts; Morton and Miles, in clogs and Irish songs; Tillie Antonio, in changes, and who has improved since her last appearance; Master CoCo (a six-year-old), in a jig, and the Nelsons, George and Minnie, in Irish songs and sketches. Closing 21st: J. F. Thunry, Maggie Walker and C. H. Fielding, Tillie Antonio and the Nelsons, all of whom lay off for a time here; Morton and Miles go to Detroit. Opening 23d: Arthur Sprague, Frank and Minnie Hassall, Nellie Taylor, Marlow and Mealey and May Seddons.

CHICAGO.

JUNE 22.

METROPOLITAN.—That stretch in the nostrils of the variety profession, May Fiske's Blondes, are to hold forth here week of 23d, instead of 16th as reported last week. The old harpist, Fiske, who sheds the light of her notorious name over the collection of painted and sawn "dizzies," was once a would-be actress of the Minnie Cummings type, who, disgusted at enforced retirement, originated her nasty scheme to rob the public and bring disgrace to a profession which contains many noble men and women, even though they nightly blacken their faces and enslave their limbs in lights. Chas. E. Blanchett is backing the creature Fiske in her snipe.

ARCADE.—23d, Harry and John Kernell's comb, open the house for one week. The people are: C. A. Gardner, C. W. Young, William and Minnie Kaye, Kitty O'Neil, Nellie Massa, and W. T. Stephens and dogs, together with Minnie Gray, in the drama Saved from the Storm.

PROVIDENCE, R. I.

Sam Souer Garwood are nightly visited by large companies eager to listen to good music and enjoy the cool beverages, and witness the really excellent performance of Pinafore. It is a first-rate entertainment, and each of the

principal characters do themselves great credit.

Park Gardens had a very successful opening 18th. The American Band gave some of their choice selections. Fireworks and illuminations were very fine, and several thousand people were on hand to see and hear and to applaud. This week John Denier's pantomime and gymnastic troupe will give entertainments. 24th, Carter's Band will accompany the Boston Commandery to the Gardens, and discourse some fine music during the evening. Grand chorus—Reeve's orchestra. The Marionettes will occupy other evenings.

None of the legitimate houses are at present open.

ST. PAUL, MINN.

JUNE 21.

Connolly's Summer Garden, Pat Connolly proprietor, Wabasha Street, near Custom House, is crowded nightly, and "Pat" is doing an immense business since he purchased this amusement resort. Hugh McNary, jig dancer and general performer; Herd Sisters, sketch artists; Kitty Reynolds, song-and-dance, remain next week, and Jim Murray, pianist; Stoenor, violinist, Frank Kelly close to-night; destination unknown. Coming 40th: Allie Smith, song and jig dancer, from Milwaukee.

Varieties, Rogers' Block, Third Street, Pettier and Jacquots, proprietors, Harry Mendel, stage manager. Business good. This week, Montefit, Irish specialties; Tommy Laval, clog; Lela Fox, fancy dance; Lizzie Peaslee, jig and song-and-dance, and Miss Pincho, ballad singer. Closing to-night: Jerry Cavana and wife, to Minneapolis; Taylor and wife lay off. George A. Annibal of Chicago departed for Yankton, Dakota, yesterday, to open to-night for an indefinite period.

CINCINNATI, O.

JUNE 22.

HEUCK'S.—The May Fiske troupe of dizzy blondes conclude their engagement with the performances of this afternoon and evening. The show was tolerably fair; some of it very good, while the "hair" had a little the best of it. Fowler and Shields, song-and-dance men, were good. That bone solo by Billy Diamond would make a sensitive dog lay back on his haunches and howl. The tableaux were very nicely arranged, and pleased the "boys" in the melon patch hugely. The show, take it altogether, is about as good as the average of this class of entertainment. The engagement has been a successful one.

VINE STREET OPERA HOUSE.—The benefit tendered to Harry and Minnie Woods, and Bonnie Whitten, takes place to-day, and a tremendous variety bill has been prepared. Sheridan and Riley and Cooper and Venetta in song-and-dance; De Kink, Clarence Burton, Bob Brimmer, Jennie Oats, McGill and Rayland, and a host of others. The beneficiaries are deserving and the bill immense. This theatre will reopen Sept. 1.

ITEM.—Joe Gulick is the press agent for Cole's circus. Joe used to run the old National a couple of years ago.—The "fakir" actors are consulting in regard to the annual 4th of July raids on the surrounding country.—Frank Foster, late of Heuck's, is managing the Metropolitan in Louisville, for the Summer season.—All Burnett's benefit at the Grand Opera House next Friday evening, promises to be a big success every way.—Joe Childs, the comedian, is in the city. Joe has been very sick, but is now able to be about. May Fiske was born June 10, 1828. This is a fact of veritable record.—To-morrow evening commences a week of minstrelsy for the first time across the Rhine, the company being the famous Haverly's Colored Georgia Minstrels, which organization contains among its members six end-men, six song-and-dance men, six great banjoists, twelve comedians and twenty skilled vocalists and musicians.

Foreign Amusement Notes.

Mrs. Scott-Siddons began a series of readings at the London Olympic on the 21st.

Lindora, a comic opera by Mlle. Viardot, daughter of Mme. Pauline Garcia Viardot, has been produced with success at the Grand Ducal Theatre, Weimar.

The last four nights in the Imperial Opera House, Vienna, were devoted to Wagner's Nibelungen Trilogy. Mlle. Blaché was the new prima-donna, and Cerali the new ballerina.

A Chinese giant and Miss Katarin dare Jones, a trapezist, have been added to the Circus Orsoly, in Vienna, at last a quart, while Leona Dare was still trapezist at Roumacer's.

Mlle. Sangalli abandoned the Grand Opera House, Paris, of late in the ballet of Yselda, and proposed opening her new residence in the Avenue Trudon with a concert and ball in the garden.

In Berlin the National Theatre will soon reopen under the former management, with Prince George of Prussia as the reported backer. He has produced at times, under the non de plume of Contra, several plays at this establishment.

The Marquis de Caux has had an order served upon Merelli, impresario of the contemplated Italian opera performances at the Gaicety Theatre, Paris, next winter, requiring him to remove the name of Adeline Patti from his advertisements and posters.

The will of the late Italian opera manager, Frederic Gye, has been proved in London by his sons, Ernest, Lionel, Herbert, Frederic and Percy, who are also named executors. The personal estate was sworn under £35,000. The property was left in trust for the said five sons and their sister, Miss Clara Elizabeth Emily Gye, in equal shares.

Mme. Perrin, wife of the late manager of the Theatre Francaise, died of inflammation of the lungs on the morning of the day which the company opened in London. The actors sent a joint telegram of condolence and immediately forwarded individually a quets or wreaths, to be laid on the coffin. Funeral was celebrated with great pomp and presence of a large crowd. The interment was in Montmartre Cemetery.

Charles A. Calvert, the Shakespeare scholar who died in London on the 16th, formerly manager of the Princess's Theatre, Manchester. He was also an actor and close student of mediæval art and costume. His age was about fifty-five. He died at Booth's Theatre in this city, Feb. 8, under management of Jarrett & Palfreyman, with George Rigold as the I and Mrs. Calvert as Rumor, and Aug. 1876, Sardapopolus, at the same theatre. Mrs. Calvert was a Miss Avel Badlett, and sister to Mrs. Thomas Bar the Boston Theatre.

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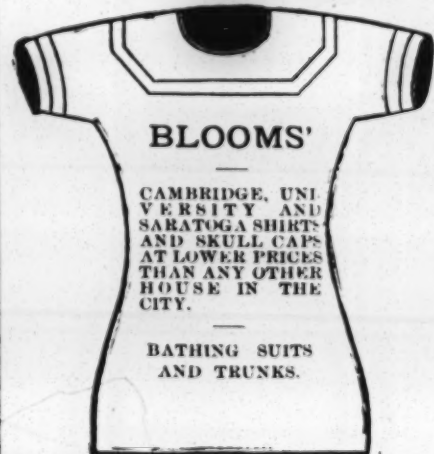
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